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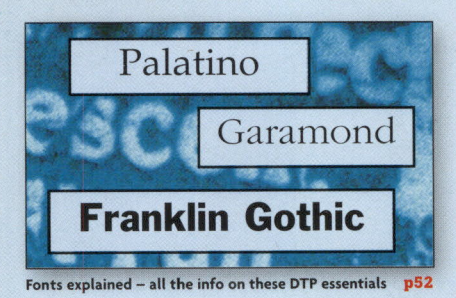

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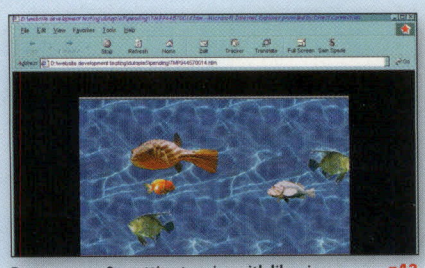

Dreamweaver 2 - getting to grips with libraries p42

Corel Print Office 2000 – more all-in-one fun! p72

Welcome

to computer publishing

If you're a Quark *XPress* owner, or even if you're not, don't skip past the news this issue. We have details on the latest version, 4.1, which is a free upgrade for registered users – plus we have an excellent easy to enter competition to win a copy of *XPress*, full of new PDF and HTML features!

Sometimes though, it's easy to overstretch yourself and start dabbling with new technology without understanding the basics. Take fonts for example. They're a pretty basic building block of DTP, essential to every publication I can think of, and yet, do you know everything about them? If you don't, you're probably in for some heartache down the line when your magnus opus fails to print, or your website looks completely different depending on the machine you use to browse it. DTP expert Mike Williams has come up with some helpful background info which will put you back in the driving seat when it comes to choosing, using and understanding how these critical elements of design actually work. Find out what he has to say on page 52.

Nick Veitch, the editor, welcomes you to our packed seventh issue.

Microsoft *Publisher* afficionados are also in for a treat as we succumb to demand for a *Publisher 2000* tutorial. Matthew Richards shows you how to create a club newsletter in next to no time in the first of a series of tutorials starting on page 37.

And of course we have some great new products on test, including the reasonably priced new inkjet from Epson, the 1160. Inkjets are all very well but for good quality, low-cost mono work, a laser is hard to beat, so we also have a round-up of six of the best desktop models on page 76.

If you have any comments to make, ideas for features or just points you want clarified, do contact us. We'll do our best to satisfy your every whim – as long as you tell us what it is! See what others have to say in our letters pages on page 82.

Get back in the driving seat when it comes to choosing and using **fonts**!

Nick

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issue seven
★ february 2000

computer publishing
THE EASY WAY TO BETTER DTP

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the easy way to better DTP...

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Niggly computer problems that can't be solved? Write in to the DTP Doctor and get them sorted!

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42 **Dreamweaver 2**
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76 **Round-up: Laser Printers**
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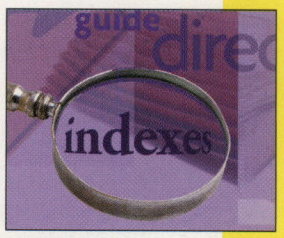

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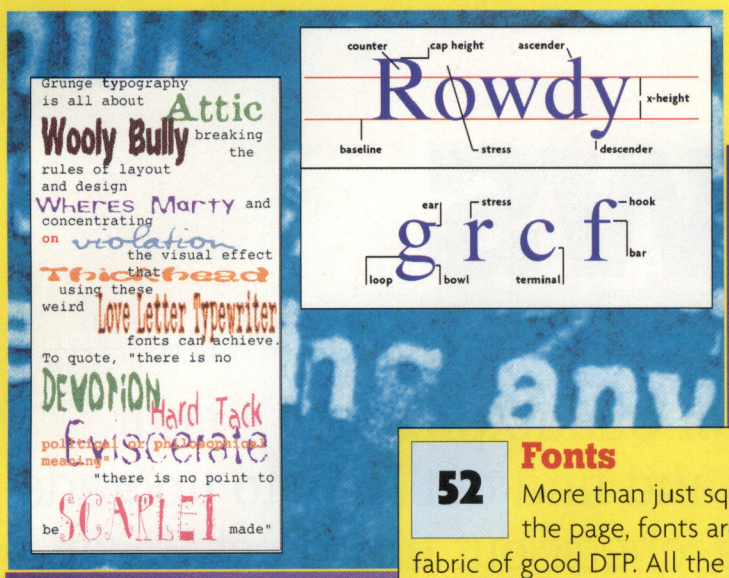
Grunge typography is all about Attic Wooly Bully breaking the rules of layout and design
WHERES Marty and concentrating on violation the visual effect that
Thickhead using these weird Love Letter Typewriter fonts can achieve.
To quote, "there is no DEVOTION Hard Tack
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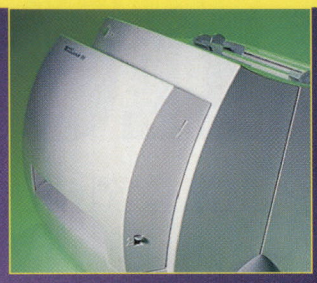

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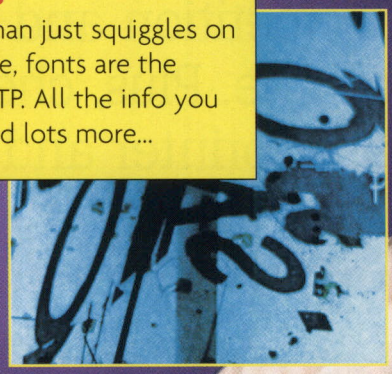

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66 **Philips monitor**
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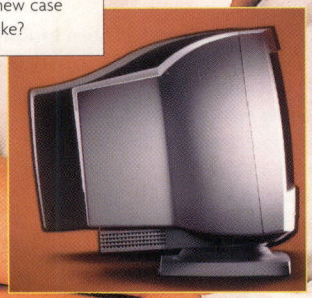

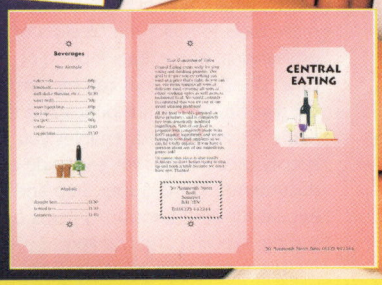

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quality roots music with just a hint of melancholia
THE ESSENTIAL SELECTION:
Album by album guide to the best in Tim Hardin
WHEN THE EUPHORIA FADES:
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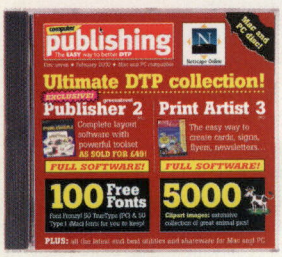
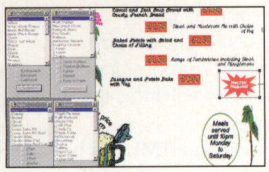
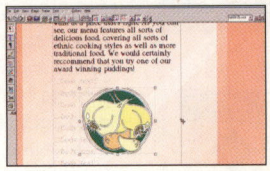


Print Artist 3
The full version of Sierra's versatile layout tool – create all sorts of publications the easy way!



GST Publisher
This full package has powerful features but is also suitable for beginners thanks to its Page Pilots



Hemera PhotoObjects
We have another 100 demo objects from the Rolls Royce of clipart collections for you to use as you see fit!

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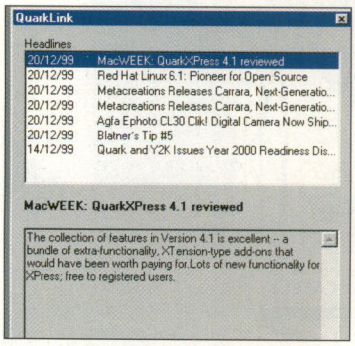
Turn to our disc pages for more info

news

Win a copy of QuarkXpress 4.1 in our competition and find out how to upgrade for free. Plus, check out the latest Epson laser printer and more...

Registered users won't pay a penny for the latest version

Free **XPress** upgrade!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20/12/99 Blatner's Tip #5
14/12/99 Quark and Y2K Issues Year 2000 Readiness Dis...
MacWEEK: QuarkXPress 4.1 reviewed
The collection of features in Version 4.1 is excellent -- a bundle of extra-functionality. XTension-type add-ons that would have been worth paying for.Lots of new functionality for XPress; free to registered users.

Advanced features provide HTML and PDF flexibility and there's some handy Xtensions too. Export and importing text is also easy peesy.

QuarkXPress has been brushed up, polished and scrubbed and is ready to take on the internet with all the verve of an ambitious teenager. Building upon existing tools, Quark*XPress 4.1* has enhanced features that provide HTML and PDF flexibility as well as Quark*XTensions* that expand upon the program's flexibility.

The biggest bonus is that it won't cost existing Quark*XPress 4* users a penny to upgrade. If you are a registered user, the version 4.1 *Updater* will be sent to you on a CD. If you're not registered, you can go to www.quark.co.uk/quarkxpress/qxpupdater.html to register and make sure you receive your free upgrade.

So, what's new? Quark*XPress* has more tools to make the creation of professional documents a piece of cake. The Scissors tool can be used to cut text boxes, picture boxes and text paths: Custom Bleeds enables you to specify bleed values for each side of a document and the Super Step and Repeat function transforms items by scaling, skewing and rotating.

The new Microsoft *Word* Filter means you can save text in the *Word* format or import *Word* documents without fuss.

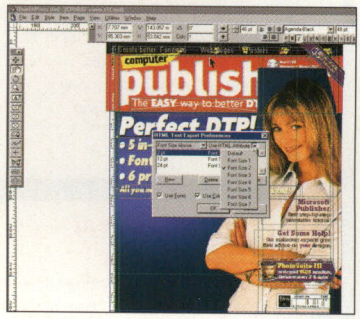
By far, the most dramatic enhancements relate to the internet. The HTML Export feature works just the same as Microsoft *Office* (the Save As HTML function).

The added ability to specify font formatting details such as size, colour and style before converting them to HTML vastly enhances the program's flexibility.

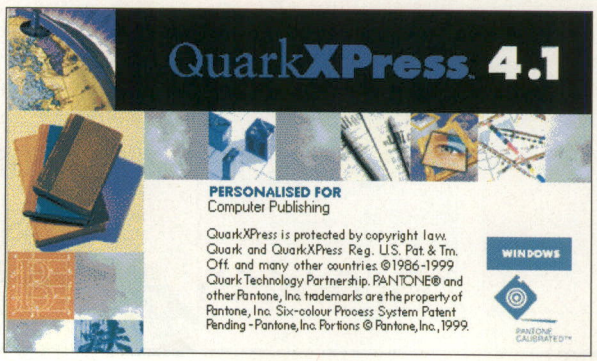
Likewise, importing HTML text is simple to do and if you use the GIF Import Filter, graphics designed for the web can be put into picture boxes within the Quark document. The PDF Filter will import pages from PDF files created with Adobe *Acrobat Distiller 3* into Quark*XPress* picture boxes.

Exporting PostScript files for use with Adobe *Acrobat Distiller 3* and *4* is also a simple task using the PDF Export Filter. You have the option of distilling immediately or saving your file as PostScript for later distillation.

More details about the Quark*XPress 4.1 Updater* is available at their website: www.quark.co.uk or call 01483 445566.



Quark is the standard package at Future Publishing – here's a Computer Publishing cover in progress... but don't try this at home, kids.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WINDOWS

A free upgrade is available to all registered users of 4.04.

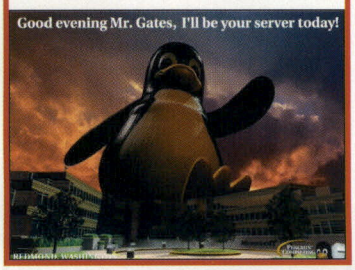
Adobe for Linux

Adobe have announced their support of the increasingly popular Linux operating system. A recent announcement from the company stated that Acrobat Distiller software will soon be made available to Linux users, while a beta version of Adobe *FrameMaker* has already been doing the rounds for a few months.

"Adobe monitors its markets closely to keep apprised of customer trends and requirements," said Bruce Chizen, Adobe's executive vice president of Worldwide Products and Marketing. "As we seize new opportunities to provide solutions and take advantage of the web, we are encouraged that Linux seems to have potential as an alternative platform for our customers." A Linux version of Adobe Acrobat Reader (for viewing PDF files) is available, free, from www.adobe.com.

Adobe are not the first major software company to support the Linux revival. Corel have produced a version of WordPerfect 8 for Linux, and even sell their own version of the Linux OS (imaginatively called Corel Linux).

Although attracting more and more interest from the business and web sectors, Linux is still very light on true DTP applications – at least for the moment. Watch this space!

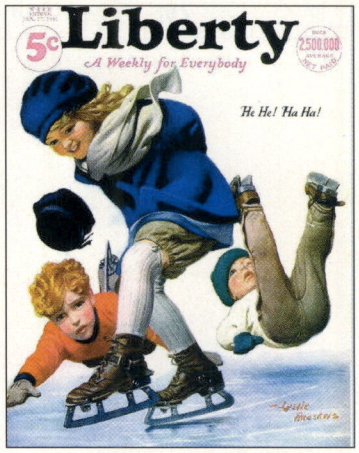


Liberty Logo

The Chicago Tribune announce Liberty for all! That's because they're hosting a contest for artists to design a logo that represents the Liberty Line product range.

The popular American newspaper founded *Liberty* in 1924 and used it to showcase contributions from some of the best writers and artists of the 20th century. The publication closed in 1950 but the archives still survive as the Liberty Line. The new logo will be used to promote Liberty Line products inspired by the art and writing of Liberty. All amateur and professional artists are encouraged to submit their ideas for a logo to the Chicago Tribune (www.chicagotribune.com) where they will also find an online competition entry form – closing date 3 March. The winner will be awarded $20,000 in cash on 10 May 2000.

The competition isn't a new idea for the Tribune. A similar competition was held in 1924 to find a name for the magazine. Sifting through 1.4 million suggestions, the judges selected *Liberty* and the lucky winner from Ohio was awarded exactly $20,000. Whatever happened to inflation?



Design a Liberty Line logo to promote the product range, and you could win $20,000.

New Epson Laser Printer

The latest Epson printer to hit the shelves is the EPL-5700L laser printer, capable of delivering high quality monochrome output on a variety of media sizes. The 1200dpi resolution is backed up by a potential top speed of eight pages per minute, utilising Epson's RITech technology and special image optimisation trickery.

The 5700L is compatible with the Apple iMac range as well as the G3 and G4 (via the USB connections) and with PCs through the USB (with Windows 98) and parallel ports. Apple fans may be pleased to note that the printer has an optional translucent blueberry paper tray to match their style-conscious gear!

With a standard 150 sheet A4 paper tray built in and a long-life toner cartridge (6000 pages at 5% coverage) the emphasis is very much on providing a cheap to run, personal-use laser printer with a reasonable set of specs.

"We have put much thought into providing an easy to use entry-level laser printer," says Epson's Andrew Semple.

The 5700L is expected to retail at around a very competative £275, and should be in the shops now!

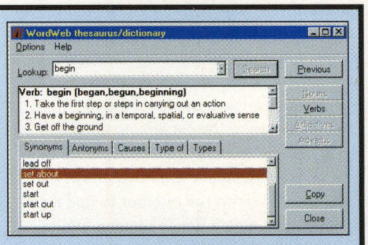
You can find out more information on this and the rest of the Epson printer range at: www.epson.co.uk.

The EPL-5700L expands the 5700 range that also includes the EPL-5700, the 5700EN and the 5700PS.

Spell better for Free

Could this dictionary and thesaurus do battle with the temperamental spell-checkers of the world? WordWeb 1.61 could be the answer to your frustrated attempts at spelling without using Americanisms or suspect synonyms. The latest slang and technical terms accompany over 120,000 root words and 100,000 synonym sets, powered by a clever network engine that can link synonym sets together.

For example, search for 'tree' and click on the Types tab, and you'll see a list of different types of tree. Click on Part Of and WordWeb tells you that a tree can be part of a 'forest' or 'wood'. The program can be run independently or from Microsoft *Word* (using the included *Word* template). Download it absolutely free of charge from www.wordweb.co.uk/free. A more powerful Pro version is available from www.wordweb.com for $18, giving you the power to create multi-word anagrams as well as an enhanced word search engine.



Spel better with this free little device from WordWeb. Great for eror-free copy and sorting out your synonyms.

Snippets

Can Canon?

The latest Bubble Jet printer range will be unveiled by Canon at this year's Focus Exhibition at Birmingham NEC. Alongside the four new printers (due for launch this month), Canon will showcase their digital camera range and flatbed digital image scanners, including the FB630U, FS2710 and FB1200S with Film Adaptor Unit.

"Focus has been a very important exhibition for cameras and video in recent years," says Graham Green, Canon UK's General Manager of Consumer Products Marketing. "It is now becoming an equally valuable showcase for our digital systems products." The exhibition takes place at the NEC from 27th February to 1st March. For details, visit the Canon UK website at www.canon.co.uk.

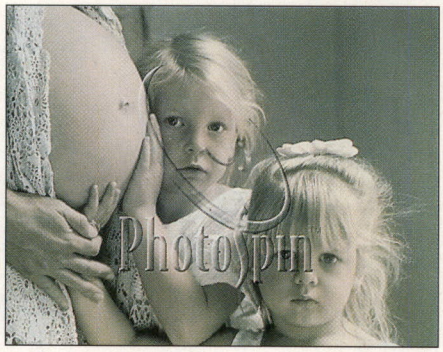
A new distributor for PhotoSpin

Cadmium buys **photo rights**

The distribution rights for PhotoSpin royalty-free digital photographs have been snapped up by the UK's largest distributor, Cadmium Systems. PhotoSpin is split into two separate libraries: *PowerPhotos* and the *Premier Series Portfolio*. The PhotoSpin *PowerPhotos* are high quality images covering a wide range of subjects. The 3,000 images are presented in a colour catalogue and CD-ROM, available as a Starter Pack for £10 (exc. VAT).

Some of the features include Clipping Path tools enabling users to isolate objects and manipulate layers at the click of a mouse. Images are available as RGB FlashPix, TIFF high-resolution files, PICT or JPEG format.

The *Premier Series* contains 15 themed collections from artists and photographers who have provided exclusive volumes of their work. The *Premier Series Starter Pack* costs £15 (exc. VAT). For more information, contact Cadmium Systems Ltd on 0181 7811963.



Beef up your photo libraries with two collections from PhotoSpin: including exclusive work by artists.

"USA internet giant AOL still say we're being **ripped off** in the UK."

Oftel
Office of Telecommunications

Despite British Telecom's efforts to make internet surfing cheaper for UK customers, American internet giant AOL still reckon we're being ripped off. BT recently announced that it would offer monthly flat-rate charges for home and business users, costing between £7 and £35 pounds a month.

A spokesperson for BT said: "BT Surftime will radically change the way internet access is charged, encouraging more people to get online. It will also provide a further boost to businesses looking to take advantage of e-commerce."

The cheapest tarif would be £6.99 for unlimited weekend internet calls. The most expensive flat-rate deal costs £34.99 (unlimited internet access) though AOL consider this still too high. "It's still almost double the cost of internet telephone access in the US."

Industry watchdog Oftel say they're monitoring the changes being made to the pricing structure to ensure that consumers are getting the best possible deal.

Flexible Art

Digital Workshop, the distributor of JASC's *Paint Shop Pro* has announced the launch of *TASK FORCE ImageGALLERY*, a collection of clipart, web art, stock photographs, animations and sound clips.

Conveniently distributed on one CD, the collection has been designed and produced by the TASK FORCE team – unusual, because clipart collections are typically comprised of licensed work from a variety of sources.

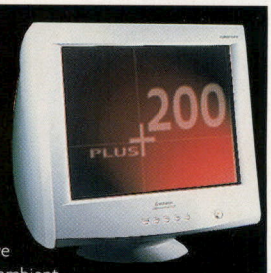
"*TASK FORCE ImageGALLERY* benefits from having every clip produced in-house, to exacting technical and quality specifications," says Peter J Heney, the President of NVTech, Inc. "When you find an image you like, simply copy it to your favourite *Windows* application or use the built-in editing tools to customise it."

In addition to the clipart and editing tools, this collection includes the *TASK FORCE ImageCOMMANDER* that enables users to connect to the internet to update their product online. These updates are automatically installed into the existing collection, avoiding the hassle of having to manually store and categorise the images.

TASK FORCE ImageGALLERY operates using Microsoft *Windows* and is available from Digital Workshop for £24.99 (inc.). See http://www.digitalworkshop.co.uk/ for more details.

Snippets

Flat treats



Mitsubishi have announced the arrival of the Diamond Plus 200, the latest in its range of flat screen monitors. The Plus 200 has a 22-inch display featuring Mitsubishi's DIAMONDTRON-NF flat CRT technology. They have applied a calculated polynomial curve to the internal screen surface and aperture grill, which basically means the annoying concave effect exhibited by other flat CRTs is reduced. The effects of ambient lighting are also reduced, making it easier to see the screen without glare and external reflection. The new monitor joins the line-up of flat screen favourites from Mitsubishi, including the award winning Diamond Pro 2020u, and extends their range of 22-inch displays. The Diamond Plus 200 is available for £589 (ex VAT). More details at www.angleview.com.

SONY LCD RANGE

displays by sony

Style, elegance and stunning good looks are one thing. But when they are paired with exceptional performance, outstanding technology and practical design, it makes for a pretty alluring prospect.

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The latest addition to the award-winning L-series, the new L181, offers an 18.1" screen and still higher levels of performance. The M151 with its photostand feature will draw envious looks.

Not only does the design speak volumes, these monitors use state-of-the-art LCD technology to deliver exceptional picture quality. High levels of brightness and contrast mean that whatever the viewing conditions, images are always crisp, sharp and clear.

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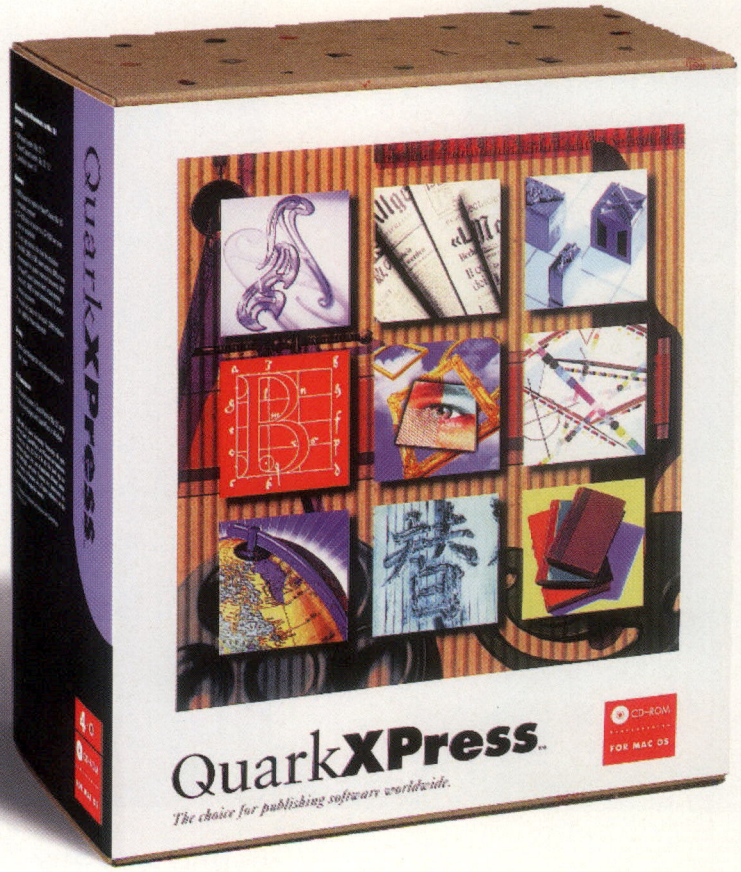
Win a copy of QuarkXpress 4.1!



By the time you read this, Quark will be flooding the publishing industry with the latest version of Quark*XPress*. The upgrade from version 4 to 4.1 is available to all registered users of Quark*XPress 4* though if you're starting afresh, you're going to have to pay full price for the new version. Unless, of course, you enter this fantastic competition in which you could win what is arguably the best DTP program on the market.

Using the Quark*XPress* document tools to shape and present your publication and the improved PDF and HTML filters for conversion, you'll find that your workflow is smooth and flexible enough to cope with any of today's technological advances. The only thing standing in your way is the question below:

Q. In which year did the first version of Quark*XPress 1.0* appear?

If you know the answer, pop it on the back of a postcard and state whether you would like the *Windows* or Mac version of Quark*XPress 4.1* and send it to:

Quark*XPress* Competition
Computer Publishing
30 Monmouth Street
Bath, BA1 2BW

The closing date for the competition is 17 March 2000. Winners will be announced in the following issue of Computer Publishing.

The Rules

1. No multiple entries please. We know who you are... 2. The winner will be the first card drawn from all correct entries by the closing date. 3. Employees of Future Publishing and Quark are not eligible for entry. 4. No correspondence will be entered into. 5. No cash alternative is available. 6. The competition closes on 17th March 2000. 7. Please state on your postcard if you would prefer not to receive further information on Quark products.

The winner of our Flash 4 competition is Irina Smith of Totton, who correctly said that ASP stands for Association of Support Professionals. Many readers also said Active Server Pages, so we threw those in the hat as well! A copy of Macromedia Flash 4 is on its way to you, Irina.

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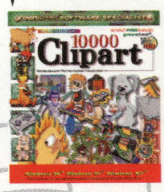
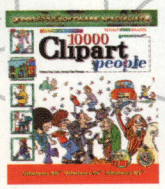
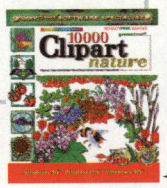


2,500 Toons

10,000 People

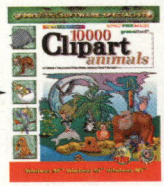


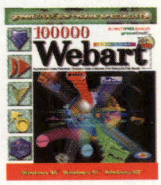


10,000 Nature

10,000 Alphabet art

10,000 Animals





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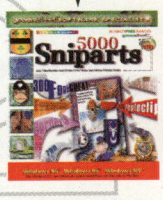

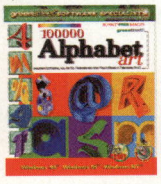

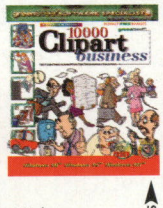

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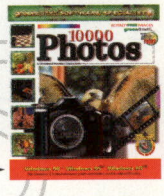

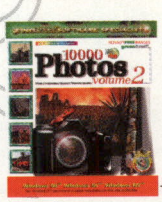

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the makeover department

computer publishing
THE EASY WAY TO BETTER DTP

It's another varied month in the makeover department of **computer publishing**. We have posters, fanzines, a newsletter and a business letterhead to redesign this issue. If you would like to feature here, just read the box below!

13 **Multiline Newsline**
A US-based engineering company receive a 'grandiose' new image.

16 **Trieste**
An overcrowded roots music fanzine benefits from more white space...

18 **Fog Horn**
Tips for eye-catching charity material.

19 **The DBCSG**
How to jazz up a programme of events.

18 **The Mallard**
What can be done with just one font.

Wanna free makeover?

Is your publication in need of a bit of rejuvenation? It doesn't matter what it's about (it could be a menu, a poster, a magazine or whatever), what production restrictions you have, whether it's commercial or not – we'll consider anything. We have a wide range of design experts keen to tackle any job!

Simply send an example of your work to us at: Makeovers, **computer publishing**, 30 Monmouth Street, Bath BA1 2BW. Please include a letter explaining the background to your publication and why you think you need a makeover.

About the designer

Dave Atkinson is art editor of *Cycling Plus* magazine.

The brief

American company Multiline build registration equipment for the printed circuit board industry. Steve Scheinpflug, the editor of their newsletter, is open to suggestion – his only stipulation is that it be more 'grandiose'. The same depth of information is required in the new design. Mostly this is a case of keeping the word count up to the same level, as the publication doesn't really contain technical illustration or tabular information. The eight page newsletter is printed 4-colour offset, on good quality paper stock.

Makeover 1: Multiline

Made in the **USA**

Sales are up by 25%, but is your company newsletter a success in the style stakes? **Dave Atkinson** 'engineers' a turnaround...

Multiline Newsline

Multiline Technology, 400 Broadhollow Road, Farmingdale, N.Y. 11735
516-249-8300 Fax 516-752-7948 **Email**: sales@multiline.com **Website**: www.multiline.com

VOL 3 NO 2 EDITOR: STEVE SCHEINPFLUG JUNE 1999

Vice President's Message [01]

In March of this year, Multiline exhibited our products at the IPC show in Long Beach, California. This year our booth was expanded to fifteen hundred square feet, the largest booth permissible at the show. It was very busy as usual.

Over the years we have exhibited at more than 30 shows dating back to " PC '79" where Michael Angelo and Don Alzmann introduced the first Acculine Punch. The Acculine was the first self-contained punch for inner layer registration and the first complete multilayer registration system developed by Multiline Technology. Since PC '79, we have enjoyed much success at the shows by introducing new products and maintaining a large staff to service our customers. This year was no exception as we once again introduced new products such as the New XRT 1000 X-Ray machine, the latest revision level of the Multiframe - glass exposure system and our Windows NT operating system for the Optiline PE.

The response to the XRT 1000 X-Ray and Inspection machine was excellent. This machine incorporates new digital video technology with some of the features of our Optiline PL unit at a reduced price.

Multiframe orders continue to increase steadily since its introduction approximately two years ago. A new manufacturing line devoted to Multiframe production was started late last year. This new phototool exhibited at the show utilizes our T-Tooling system permitting one to process inner layers and outer layers on multiple panel sizes with only one set of glass tooling.

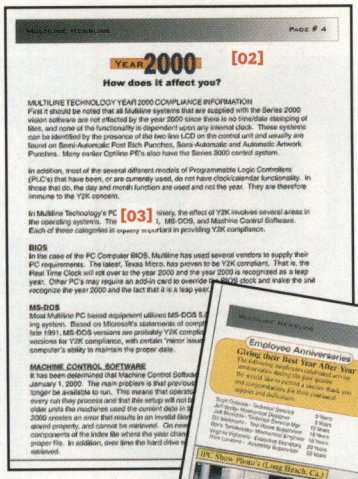
Windows NT was introduced on the Optiline PE and will become available over the next several months for the ATP units and X-Ray drilling machines. Retrofits will also be available depending on the age and revision level of the machine.

Our next exhibit will be at the EPC in Munich, Germany. This show will share exhibit hall space with Productronica, the largest European show that we have exhibited in since the early 1980s. This show draws customers from all over Europe and Asia.

Along with the aforementioned Multiframe line, Multiline has added seventy five hundred square feet of manufacturing space at a new location close to the main factory. This sight produces not only Multiframes, but also the lamination tooling and some assembly work.

(From Left to right - front row)
Ronn Ferina, Mike Keczmer, Don Alzmann, David Angelo,Michael Angelo, Todd Walrich
(Rear Row)
John Kidd, Don Flick, Ben Pirraglia, Tony Faraci, Rick Mancini

David Angelo
Vice President



YEAR 2000 [02]
How does it affect you?

MULTILINE TECHNOLOGY YEAR 2000 COMPLIANCE INFORMATION

[03]

Employee Anniversaries
Giving their Best Year After Year

IPC Show Photo Long Beach, Ca.!

[04]

annotations general

[01] There's no real pacing to the newsletter, it jumps in with the first article (the Vice-President's message) on the front page below the masthead. [02] Page furniture (page numbers, running heads, standard grids) is given too much prominence. A lot of space is used, cutting down on available space for the actual articles. [03] A long measure is used for the articles, 14–15 words per line. 10–12 words is really the desirable maximum – any longer than this and the text becomes difficult to read. [04] There is photography in the newsletter, but it isn't used to its full potential. Pics are used small and spaced uniformly.

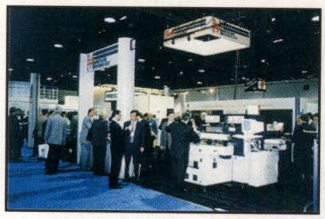
"10–12 words per line is the **maximum** – any more and the text is difficult to read."

Before: The problem

The Multiline newsletter is a monthly publication, with an audience consisting mostly of engineering personnel. Can it be made more stylish and up to date, and still keep the same level of technical information?

After: Creative flair

The newsletter has been revamped to keep the original word count (it could even be increased), but the technical information is backed up with new fonts, a simpler grid and a more creative use of images. A bit of creative flair helps to make the publication more appealing to read. The size is rationalised to an A4 format, which is pretty much the international standard for business newsletters.



annotations

front cover

[01] The newsletter is branded as *Newsline*, with the Multiline logo below. The front page is styled as a cover, with two or more of the main articles inside displayed.

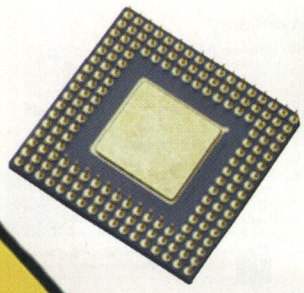
I've designed two different options, both shown here. The first is a more concept led style which may require additional photography, and the second uses a photograph from the main feature as a cover image.

[02] Secondary images can also be used on the cover to highlight certain articles.

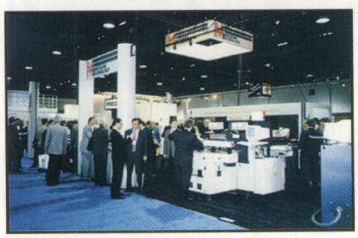
annotations

images

[03] Stock photography helps to illustrate features where relevant.
[04] Small humorous graphics like a microchip for the drop cap at the start of articles, and PCB details in the running foot, help to give a technical feel, as well as appealing to the reader.
[05] Photography is more widely used, with a greater variation in scale and position. Cut out images help to break up the page and add interest.
[06] Allowing images to run off the page makes the page feel less structured, even though it tightly adheres to the three column grid.



Stylistically, the design takes its cue from 'special interest' magazines, which often cater for niche markets and contain a lot of technical information. The front page is now a cover, and the grid inside allows space for the Vice President's message on the inside front cover.



annotations

grid/type

[08] The grid is a very simple three column structure. There are three font families used: Gerogia for the body copy, Akzidenz-grotesk for the box copy, and Meta for headings. There are single styles for boxouts, straplines under headings and crossheads in the body text.

Makeover 2: Triste

Musical **roots**

Many music fanzines have an abundance of material, but limited space to put it in. **Esther Lamb** shows how less can be more, and throws in some logos to create a brand identity.

The brief

Triste is, as its creator Steven Wilcock puts it: "A quality roots music magazine with just a hint of melancholia." Steven is keen to see that *triste* steers away from the style of the gushing single artist fanzine and travels down a slightly more critical and mature path. His aim is to give his readers value for money and to cram as much information into the space available as possible.

At his own confession this has meant a sacrifice of white space and has sometimes left the magazine looking a little heavy and uninviting. The three main areas he is particularly unhappy with are the cover, the opening spread which includes an introduction, and the contents page. These are the pages to be redesigned! Steven produces *triste* at home on a G3 using Quark*Xpress 4* and Adobe *Photoshop 4*.

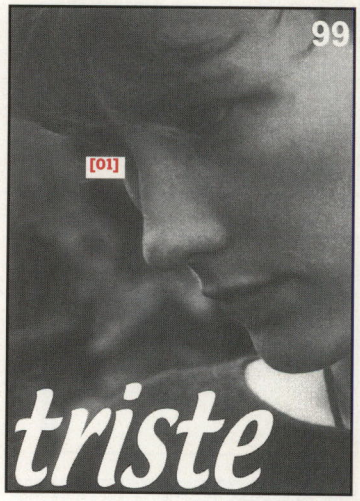
Before:

The problem

Steve has tried to cram as much information into as little space as possible, and the overall first impression of *triste* is a dark and foreboding one. There is limited space and a wealth of information to fill it. The problem is to find a way to present the same information in the same space in a clearer, more accessible form.

About the designer

Esther Lamb is Designer on *Computer Arts* magazine.



Contents
[04]
2 Reason to Believe
4 The Essential Selection - Tim Hardin
6 Nick Drake - Crap Or What?
8 Neal Casal - The Triste Interview
14 Neal Casal - Discography
16 When The Euphoria Fades - Ken Nicol
20 Album Reviews
26 Live Reviews
32 Looking Back - Ben Watt's "North Marine Drive"
Triste
Quality roots music with just a hint o

annotations

front cover

[01] The cover is very dark, with little information. The logo floats and all in all it looks a little depressing – not something you would look forward to reading.

annotations

image

[01] The face in profile is suitably moody for the name of the magazine ('triste' means 'sad' in French) but doesn't connect directly to the reader (her gaze is turned away). Also, it's curiously classical, almost Roman! A more up-to-date face would push the magazine into the Y2K.

annotations

inside

[02] Inside there is another logo, this time 'triste' with a capital 'T' and an additional image. An altogether less floaty approach, but it fails to give the magazine any kind of branding or clear identity. [03] The information, or 'flannel' panel on the left of the inside page is far too overbearing and important. The text column is very solid, with nothing to draw you in and start you reading and there is nothing to tell you what you're reading. [04] The contents page has little direction. The images vary in quality, position and size. A few of the listings have similar subject matter and the whole page could benefit from some selective editing.

After: A sense of space

My aim was to create something a little less heavy looking. To incorporate space without losing content and to give the mag a sense of branding and identity. To achieve this I used stark black and white images, with an emphasis on white, to keep things moody but not too dark. I also used simple typefaces and paid attention to the different point sizes and leading spacing to create a sense of space. I also created a logo and section headers that can be used throughout the mag to reinforce its identity.

annotations

inside

[03] I've included some coverlines as entry points, things to make you pick up and start reading. Originally Steven said he didn't feel the need for coverlines as it is a mailorder magazine and people would know the content before purchase. But I feel this isn't giving any thought to the people who might just pick it up off a coffee table... a whole secondary market of reader! Catch people's eye and draw them in.

[04] On the introductory first page, I've made less of the flannel panel and incorporated two pieces of *triste* identity. This edition, Winter 1999, has its own logo which can also be found on the cover and the black and white *triste* logo.

I have also used section headers ('intro', 'contents' etc), so people know where they are and what they are reading.

[05] A call out in the body of the text breaks up a solid wall of words, which can seem intimidating and also provides a simple entry point into the text.

[06] The contents page has a much clearer formula than before. Again the section header is evident and there are clear spaces for the use of photographs. I've used a simple gradient as a background – this again is something that could be used throughout the magazine to create an identity. The stark, almost minimalist feel is in keeping with the *triste* approach to music.

annotations front cover

[01] The cover image is still moody in keeping with the content of the magazine, but has more white space which gives it a much lighter feel. The model is also looking directly at the reader, which is an improvement on the previous 'distant' cover model. **[02]** The logo is simple but bold. It has an identity – something that can be carried throughout the magazine.

Makeover 3: Fog Horn

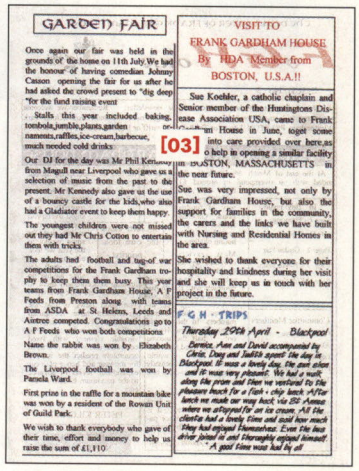
All for **charity**

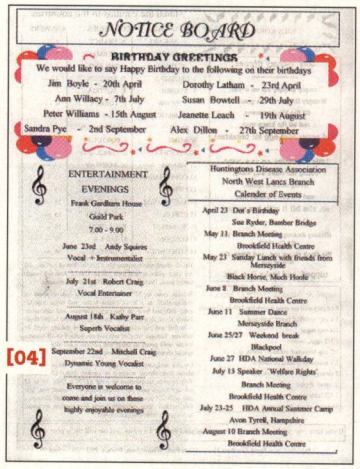
On a budget but still want to encourage support? **Chris Crookes** cuts costs without cutting corners.

About the designer
Chris Crookes
is art editor of *PC Answers* magazine.

The brief

This newsletter needs to be produced inexpensively and easily as it is the newsletter of a charitable 'carer' organization that depends a lot on voluntary efforts. It needs to be interesting and personal enough to encourage support and inform its supporters with style while being simple to create.





Before:

[01] The logo is obscure and the word 'Fog Horn' isn't instanty clear, nor do the intials FGH clearly relate to the Frank Gardham House. **[02]** The cover lacks visual interest. **[03]** In terms of font and size styling, everything is laid out in a similar way, so there is no variety or prominence given to any of the elements on the cover. It would be better to use a monotone design and photocopy onto a thicker weight of paper to get a more professional and less amateurish feel. **[04]** The first thing that you notice, is that the newsletter is printed on very thin paper, resulting in a very bad case of 'see-through' – the printing on the opposite side interferes with readability.
For a newsletter serving a 'caring community' there's no human warmth shown in the design.

"The layout is kept **easy to repeat and follow,** but chunky bold rules are used to divide the page and add tonal contrast."

After: How it looks...

To keep it simple, the fonts are kept to the minimum: just the classical Times for its legibility contrasted with a bold sans serif font called Impact. The layout is kept equally easy to repeat and follow, but chunky bold rules are used to divide the page and add tonal contrast.

annotations the cover/logo

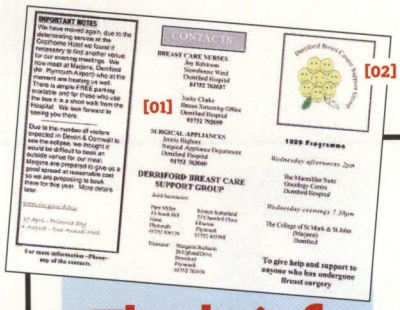
[01] The lettering is simplified enough to work with the newsletter title and the house image. **[02]** This banner effect incorporates the issue number and date and also the sponsor logo. **[03]** Reads more clearly as 'Fog Horn'. **[04]** The design shows clearly how this name is derived from the House name. **[05]** Intro is given more prominence and italicised to separate the 'personal message' from the other Roman text.

annotations inside spread (above)

[01] The notice board actually resembles a notice board – a good excuse for the graphic treatment of blocks of text, without the need for clipart to liven it up. The articles need more human interest. A picture of the Garden Fair could have been added or a photo of the trip to Blackpool. **[02]** A photo of the visiting Chaplain has been inserted. **[03]** The headings have been made more attention grabbing. **[04]** A strapline has been inserted to spell out what the feature is about.

Cover (left)

[06] Drop cap on a tint box to echo logo banner. **[07]** Contents is reversed out for variety and prominence. **[08]** Black rule adds boldness to design and separates the main feature from the other elements.



Makeover 4 : DBCSG

Support group

Even a simple programme of events can be used to enhance a group's image. Redesign by **Tanya Myall.**

About the designer
Tanya Myall is a Marketing Designer at Future Publishing.

The brief

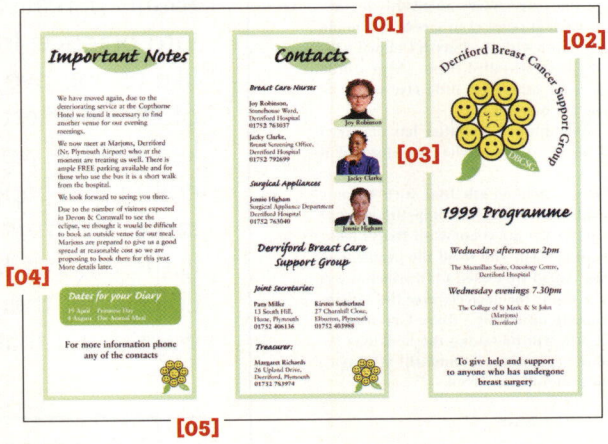
This is a leaflet detailing the annual programme of events for the Derriford Breast Cancer Support Group in Plymouth. They want to improve and update the design at minimum expense. Consists of an A4 sheet, printed on both sides and folded into three. 150–200 copies are produced annually. Originally conceived in *Wordsworth* and *DPaint* on the Amiga: now produced on a PC using *Word*, and *Serif Page Plus*, a scanner and a colour inkjet printer.

Before: The problem

The current layout is quite dull – the logo (which the group designed themselves and want to keep) adds a friendly touch but apart from this the design feels quite cold and impersonal. It also needs updating in terms of choice of font and text style – it is currently quite messy with different sizes, styles and fonts being used but nothing really makes an impact.

After: Personality

The group wanted to keep the logo: a central sad face surrounded by smiling faces in the form of a flower. So, I redrew it slightly in Freehand: and used the colours and theme from the logo throughout. Repeating the logo on the corner of each page emphasised the theme of help and support. The touches of colour enhance the overall feel, and don't increase printing costs. The fonts have also been changed – I've used a single headline font and one font for body copy. Each page follows the same style, making the layout clearer and the information easier to see. Photos of the various contacts add personality.



annotations after (above right)

[01] A bold but friendly headline font is used in the same style on each page to provide clarity and tie the different sections together.
[02] The logo has been retained but updated slightly in Freehand. The box around the logo has been omitted, giving the graphic some space and more impact on the page.
[03] Photographs of contacts are important to personalise this section – it's important for patients to be able to put a face to a name, especially given the caring nature of the organisation.

annotations before (above and top left)

[01] No colour anywhere apart from the logo on the opening page. Does nothing to help create a friendly feel.
[02] Effectiveness of logo reduced by the box around it – needs its own space on the page.
[03] Information is laid out in quite a bland way – needs livening up. Entry points for ease of use would be a good idea.
[04] Use of different styles of borders, ruling and text tends to make it look messy whereas it needs to be clear and concise.

annotations after (left)

[04] Colours taken from the logo are used throughout the leaflet to tie everything together and enhance the overall feel.
[05] The logo from front cover is now repeated in the corner of each page, giving the programme more identity.
[06] A leaf icon has been taken from the main flower logo – it adds a touch of colour, emphasises the headlines and echoes the logo on each page.
[07] A clear serif font has been used for the body copy throughout. It's easy to read and lends a professional appearance to the layout.
[08] Faded colour bars are used to draw the readers attention to these areas.
[09] Borders are used to contain the information – it adds clarity as the copy on each page is self contained.
[10] Reversed out text in a coloured box draws the readers attention to important information. Rounded corners echo the leaf shape above.

Makeover 5: The Mallard

Flying high

Tones of black can improve the look of a page without the need for a radical redesign or extra colour. **David Eachus** shows the simple way to make an impact.

About the designer
David Eachus is art editor of *Classic CD* magazine.

[01]

July 1999

The Mallard

Issue 94

Published for the residents of Great and Little Massingham with the support of Gt. Massingham Parish Council, the Parochial Church Council and Massingham Village Hall Committee.
Editorial Committee: Asst. Editor/Treasurer - *G. Herring (01485) 520399; **All enquiries to the editor**- Margaret Fletcher, 51 Sunnyside Rd, Great Massingham, (01485) 520032*

[02]

GREAT MASSINGHAM MILLENNIUM MEETING.

After the large turnout at our first 3 meetings the initial enthusiasm appears to have ebbed away with only 9 turning up for the last couple of meetings. It was decided by the New Year's Eve Sub Committee not to go ahead with this event as they felt that they had not received enough response from the invitations that were sent out earlier in the year. Sorry about this to anybody who was looking forward to it. A small amount of progress was made concerning the lighting up of the church tower with the Parish Council willing to pay for the running costs once we have installed them. Also a little progress was made concerning the Beacon; otherwise little else could be done as several key people did not attend the meeting.

Rev Martin Nicholls on behalf of the Millennium Committee has managed to acquire a [03] om Number 10 of Robert Walpole who was educated at Massingha.. ....ow hangs up in the church.

On a brighter note the Millennium quiz was held on 4th June with 9 teams taking part – the eventual winners of this closely fought competition being Julie & Dave Jefferies' team. Bobby asked the questions with Denys looking after the score – many thanks to both of them and to all the people who donated the quiz prizes and raffle prizes. In all we raised £110 which was a marvellous result and a good start to our funds for projects over the Millennium year. We have a car boot sale coming up on the Village Green on either the 24th or 25th July – Peggy Hipkin will be taking the bookings for this. There will be bingo on Wednesday September 1st and Jill Whitmore will be organising this – any donations gratefully received.

Bob Nash

For that special occasion
Silverlink
Local car hire service for:-
weddings Airports
Theatre etc.
A professional & reliable service at a price you can afford.
Brian Connolly. Tel. 01485 520938

N. Davies
Painter & Decorator
Free Estimates.
31 Walcups Lane
Gt. Massingham
01485 520768

Before: The problem

With a job like this, there is a strong temptation for a designer to produce something amazing but totally unrealistic to put into practice. Instead, I'd like to improve the look of the newsletter while keeping the words, size, colour and paper the same. The main problem is the obvious lack of colour, but there are ways round that...

The brief

The Mallard is the newsletter for the village of Great Massingham. It's run by a small team and is printed in black and white on A5 over eight pages (two A4 pages folded). It consists mainly of news of events and charities based around the village with an emphasis on the parish. There are a surprising number of ads throughout which make the newsletter a useful item to keep on the notice board or by the phone. Icons and clipart are used nicely throughout but there are no other pictures. The newsletter is obviously run on small funds, simple software and is possibly put together as a hobby or labour of passion rather than a necessity. Saying all that, this small newsletter keeps the villagers in touch and has a warm community feel about it.

[04]

BOBBY's & DENYS's VILLAGE CHARITY QUIZ NIGHT.

£110 was raised and donated to the Millennium Projects Fund.
Winners were Pam, Julie, Ian, David who won by ½ point.
Dettie, Donna and Jerry were runner-ups.
The Kit-Kat Ladies Bowls Team won the Bobby Prizes (Booby).
Everyone enjoyed a good night of laughs and fun.
A special thanks goes to Sue Davies and Bob Nash and those who donated the prizes, especially Penny & Ray, of Massingham Village Store, for all the runner-up prizes.

Our next quiz is July 9th at the Village Hall Bar at 9pm in aid of Breast Cancer Research.

Also there will be a quiz on July 31st at 9pm at the Village Hall Bar at 9pm in aid of Massingham Church.

Other quiz's coming up included; Ducklings Playgroup, Great Massingham Surgery and the Village Hall Fund.

If anyone wishes a quiz night for their own village charity please ring Bobby on 520792 for information.

Last year January – December Bobby & Denys raised in excess of £1000 for village charities.

[05]

Sara Barns Seamstress
Dress Making Alterations
Loose Covers Curtains
The Old Swan, Gt. Massingham (01485)520151

R. R. CARLTON
Approved coal and solid fuel merchant.
Your local, Friendly supplier.
Order from Roy on 520352

The deadline for articles for August's Mallard is Friday 16th July
Send your articles to
Margaret Fletcher,51 Sunnyside Rd.

[06]

Church Services in July

July 4th Trinity 5	9.30	Holy Communion	Great Massingham
	11.00	Holy Communion	Harpley
	11.00	Morning Prayer	Weasenham St Peter
	6.00	Evensong	Great Massingham
July 11th Trinity 6	8.45	Holy Communion	Roughan
	9.30	Morning Prayer	Great Massingham
	10.00	Morning Prayer	Harpley
	10.15	Holy Communion	Little Massingham
	11.30	Holy Communion (Said)	Weasenham St Peter
July 18th Trinity 7	9.30	Holy Communion	Great Massingham
	10.00	Family Service	Harpley
	11.00	Holy Communion	Weasenham St Peter
July 25th St James' Day	6.30	Holy Communion (said)	Weasenham All Saints
	9.30	Holy Communion	Roughan
	10.15	Morning Prayer	Little Massingham
	11.00	Holy Communion	Harpley
	11.00	Holy Communion	Wellingham
	6.00	Evensong	Weasenham St Peter
August 1st Trinity 9	9.30	Holy Communion	Great Massingham
	11.00	Holy Communion	Harpley
	11.00	Morning Prayer	Weasenham St Peter
	6.00	Evensong	Great Massingham

Massingham Chiropractic Clinic
McTimoney Chiropractic ¤ Reiki ¤ Cranial Osteopathy
Cranial Sacral Therapy ¤ Aromatherapy ¤ Remedial Massage
Reflexology ¤ Shiatsu ¤ Nutrition Advice
Station House, Little Massingham. Tel. (01485) 520123

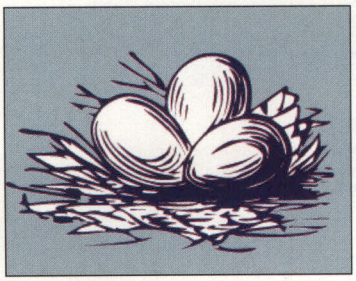
annotations

spreads

[01] This font is a definite no-no – it's positively Dickensian! Changing it to something more modern is one way to give the newsletter an immediate lift. [02] I particularly like the small picture of the Mallard duck in flight, however, there is room for improvement. [03] As the cover story, the text needs a dynamic headline, one that's much bigger than the one here. [04] This is a fun item, so it could do with a more lighthearted touch – clipart and watermarks neatly solve this problem. [05] Long lines that fill the page like this are quite tiring to read. [06] It's handy to know where to send material, but in this case, the text uses up a quarter of the page! Space that could be used more imaginatively...

After: Variations on a theme

It is surprising what can be done with black – every time you take it down a percentage you have a new tone. I have used these tones of black in a variety of ways throughout the newsletter to give a more exciting visual effect. The newsletter has small classified style ads running on every page and I've avoided redesigning these, but the use of black tones goes a long way to making them look different.



JULY 1999 ISSUE 94

the Mallard

Published for the residents of Great and Little Massingham with the support of Gt. Massingham Parish Council, the Parochial Church Council and Massingham Village Hall Commitee.

[02]

EDITORIAL COMMITTEE
Ass. Editor/Treasurer G. Herring (01445) 560359
All enquiries to the editor Margaret Fletcher, 51 Sunningdale Road, Great Massingham (01445) 683677

Inside this edition [03]

- Update on the Multisports Club
- Church News
- Charity Quiz night
- Dates for the Diary
- Plus all your regulars

Great Massingham Millennium Meeting [01]

After the large turnout at our first 3 meetings the initial enthusiasm appears to have ebbed away with only 9 turning up for the last couple of meetings. It was decided by the New Year's Eve Sub Committee not to go ahead with this event as they felt that they had not recieved enough response from the invitations that were sent out earlier in the year. Sorry about this to anybody who was looking forward to it. A small amount of progress was made concerning the lighting up of the church tower with the Parish Council willing to pay for the running costs we have installed them. Also, a little progress was made concerning the Beacon: otherwise little else could be done as several key people did not attend the meeting.

IN ALL WE RAISED £110 WHICH WAS A MARVELLOUS RESULT AND A GOOD START TO OUR FUNDS FOR PROJECTS OVER THE MILLENIUM YEAR

Rev Martin Nockels, on behalf of the Millenium Committee has managed to acquire a print from Number 10 of Robert Walpole who was educated Massingham-this now hangs up in the church.

On a brighter note the Millenium quiz was held on the 4th June with 9 teams taking part-the eventual winners of this closely fought competition being Julie and Dave Jefferies' team. Bobby asked the questions with Denys looking after the score-many thanks to both of them and to all the people who donated the quiz prizes and raffle prizes. In all we raised £110 which was a marvellous result and a good start to our funds for projects over the Millenium year. We have a car boot sale comming up on the Village Green on either the 24th or 25th July-Peggy Hipkin will be taking the bookings for this. There will be bingo on Wednesday September 1st and Jill Whitmore will be organising this-any donations gratefully recieved.

Bob Nash

ADVERTISEMENT ADVERTISEMENT

annotations

front cover

[01] For the text, I have stuck to one font with a large family. In this case, it is an extremely versatile font called Meta. Besides being very clear and easy to read, it comes in many different weights, italic, caps, wide and narrow and almost looks like a cross between a serif and a sans serif. This all gives the impression of variety and I can guarantee that even the trained eye will think you are using a number of different fonts rather than just one.

[02] I felt it unnecessary to put in a contents column but have still listed the articles on the front page and included useful contact numbers and so on. A final touch to this could well be printing on light coloured paper such as a light cream or blue but it would be wise to experiment with this first as black could look too dark against some colours.

[03] Of course, white text out of black (WOB) is a standard style to try and works particularly well with a small panel of text or box outs. A word of warning here, don't use thin text as it can be very difficult to read and may be filled in altogether by the black.

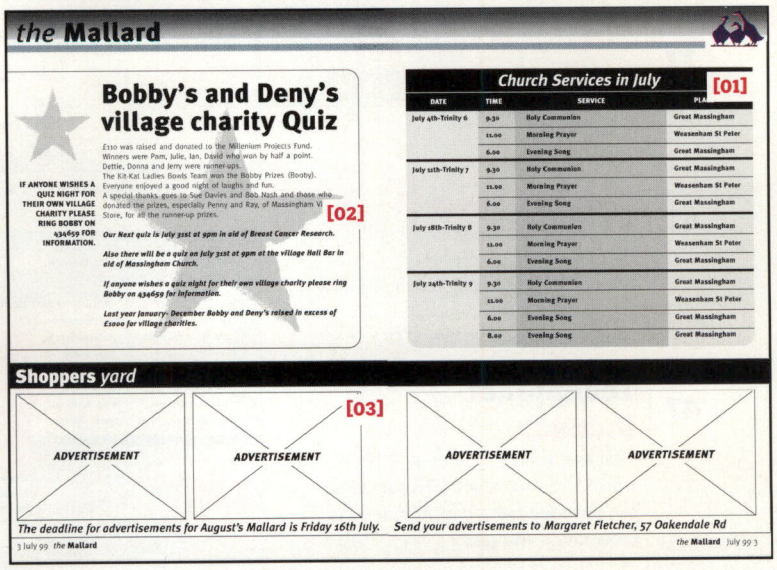
annotations

spread

[01] By using solid black, two different grades of grey and the white of the paper that the newsletter is printed on, it's possible to create a much more attractive and user friendly table. Gradients from dark to light are available in most page make up packages and are simple to use. See the bar and the top of the spread for an example.

[02] I have used icons and clipart as per the original but in some cases, knocked the tone back to 10% to create a watermark effect that can be used behind text. Designers frequently use this trick and you've probably spotted it in this magazine before. The text is still legible but it gives a boost to what would be an otherwise dull page.

[03] I have sectioned off the ads so that they're all together at the bottom of the page, and given the area a heading – Shoppers Yard, which I feel adds character and fits in nicely with the village feel. Headings like this are an easy way to give 'personality' to a publication and readers quickly grow familiar with them.



the Mallard

Bobby's and Deny's village charity Quiz

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The Kit-Kat Ladies Bowls Team won the Bobby Prizes (Booby). Everyone enjoyed a good night of laughs and fun.
A special thanks goes to Sue Davies and Bob Nash and those who donated the prizes, especially Penny and Ray, of Massingham Vi Store, for all the runner-up prizes.

IF ANYONE WISHES A QUIZ NIGHT FOR THEIR OWN VILLAGE CHARITY PLEASE RING BOBBY ON 434659 FOR INFORMATION.

[02]

Our Next quiz is July 31st at 9pm in aid of Breast Cancer Research.

Also there will be a quiz on July 31st at 9pm at the village Hall Bar in aid of Massingham Church.

If anyone wishes a quiz night for their own village charity please ring Bobby on 434659 for information.

Last year January- December Bobby and Deny's raised in excess of £1000 for village charities.

Church Services in July [01]

DATE	TIME	SERVICE	PLA
July 4th-Trinity 6	9.30	Holy Communion	Great Massingham
	11.00	Morning Prayer	Weasenham St Peter
	6.00	Evening Song	Great Massingham
July 11th-Trinity 7	9.30	Holy Communion	Great Massingham
	11.00	Morning Prayer	Weasenham St Peter
	6.00	Evening Song	Great Massingham
July 18th-Trinity 8	9.30	Holy Communion	Great Massingham
	11.00	Morning Prayer	Weasenham St Peter
	6.00	Evening Song	Great Massingham
July 24th-Trinity 9	9.30	Holy Communion	Great Massingham
	11.00	Morning Prayer	Weasenham St Peter
	6.00	Evening Song	Great Massingham
	8.00	Evening Song	Great Massingham

Shoppers *yard*

[03]

ADVERTISEMENT ADVERTISEMENT ADVERTISEMENT ADVERTISEMENT

The deadline for advertisements for August's Mallard is Friday 16th July. *Send your advertisements to Margaret Fletcher, 57 Oakendale Rd*

3 July 99 *the* Mallard *the* Mallard July 99 3

In conclusion

All in all, I think by using rules and borders, clipart and watermark shapes, different percentages of black and a versatile font, *The Mallard* could be easily changed into a more pleasing and varied newsletter with the minimum of design input and cost.

One problem for a designer is that the classified ads all look the same, but applying the above methods is certainly one way to add variety – and who knows – it may even get more people to attend those AGM's. Good luck!

tutorials

computer publishing
THE EASY WAY TO BETTER DTP

Our step-by-step guides are full of tips and ideas – **it's DTP made easy!**

Welcome to one of the most important parts of **computer publishing**; here in our tutorials section, we have lots of tips, ideas and advice to get you designing quickly and easily!

Nick

What do you really want to know?
These tutorials are designed to help you, so what we really want to know is what subjects you would like to see tutorials on. Get in touch! The email address is www.computerpublishing.co.uk or you can write to **computer publishing**, 30 Monmouth Street, Bath BA1 2BW. We can't promise a reply, but we will consider every request we receive.

23 GST Publisher 2
It's quick, easy and great for DTP novices. Create a double-sided menu for the restaurant of your choice.

The software is on the coverdisc. For instructions, please see page 88

27 Pagemaker
The third installment of Rod Lawton's guide shows you how to converts files to HTML and PDFs.

33 Print Artist 3
Create birthday cards or more professional looking documents with Lewis Brangwen's walkthroughs.

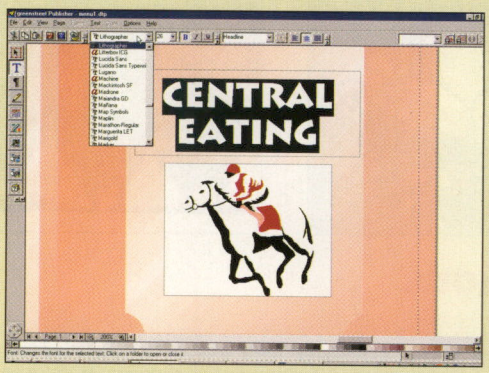
The software is on the coverdisc. For instructions, please see page 88

37 Microsoft Publisher
Newsletters don't have to be boring, at least, not how Matthew Richards does them.

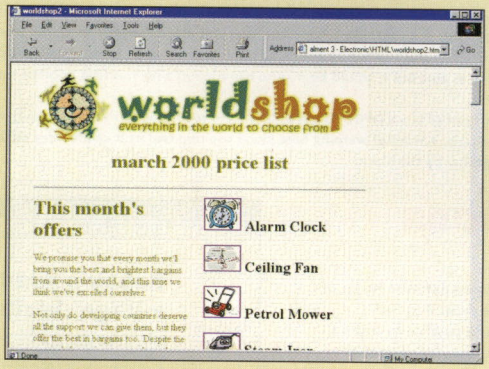
42 Dreamweaver 2
Part two in the series. Javascript, DHTML handling and other complicated sounding bits made easy.

Demo software is on the CD!

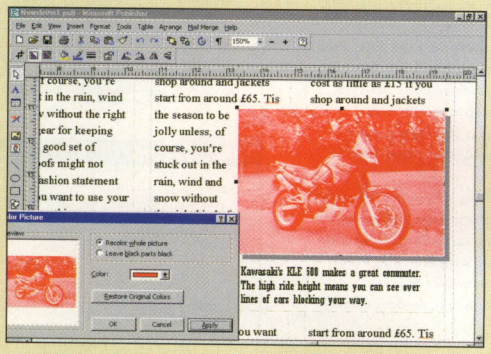
47 Technique: Indexes
Vital as a source of reference, it's worth knowing which DTP packages can put together a decent index. Ed Brown is on the case.



It's the meal you've always wished was on offer at your local cafe.



If you just can't decide, go for PDFs *and* HTML.

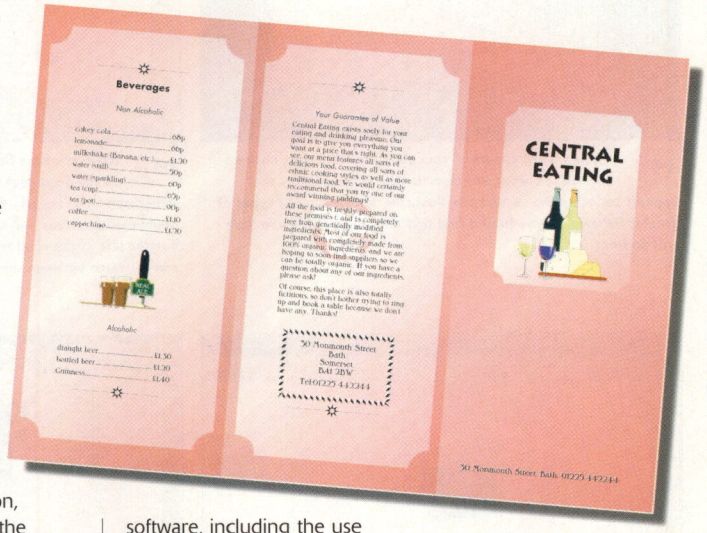


Newsletters are the bread and butter of DTP.

Create a double-sided menu with

Greenstreet Publisher 2

Need to create a good looking document in a hurry? **Nick Veitch** shows you how you can use this month's coverdisc software to create great looking publications in record time!



Sometimes you really need to just create a document in a hurry. Or maybe you just don't know your way around your DTP software well enough to include some of the design elements you like.

In either of these situations, DTP software which includes some sort of document generation wizard can be a great boon. greenstreet's *Publisher 2* includes its own sort of wizards, which are called PagePilots. These will help you generate all sorts of different documents from business cards to fax headers and even newsletters.

In this tutorial I'll first guide you through how to use the included Page Pilots, and then use the pilot to create a basic document, pointing out how you can add all sorts of your own design elements along the way.

The theme I have chosen is the menu for a snack bar because it fits neatly into the 'double-sided document' category. It will be a self-standing, double sided A4 document (which just means that's A4, printed on both sides, and has two folds to make it stand up easily on a table). Although this is a menu, it could easily be used as the basis of all sorts of publications, like brochures, fliers, price lists and so on.

One of the great things about *Publisher*, as you will shortly discover, is that it will take care of the double-sided printing process for you, prompting you to put in the paper in a specific orientation, which takes some of the guesswork out of printing double-sided documents.

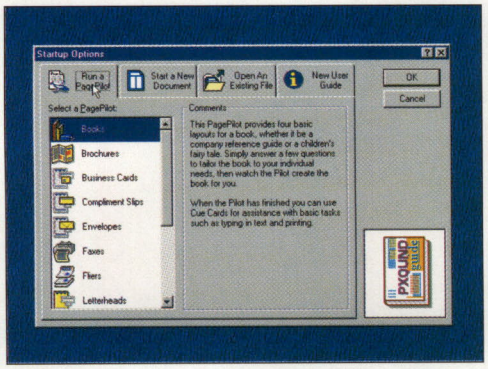
The tutorial will lead you through the entire process of creating a menu, and introduce you to some of the more powerful features of the software, including the use of text styles and the placing of various types of images.

You should be able to use these techniques to create your own stunning documents in next to no time, so let's get started!

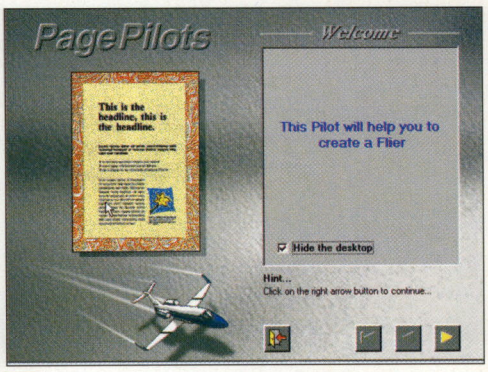
On the CD

The full version of the software used for this tutorial is on our CD. For further details, see our coverdisc pages (p88–93).

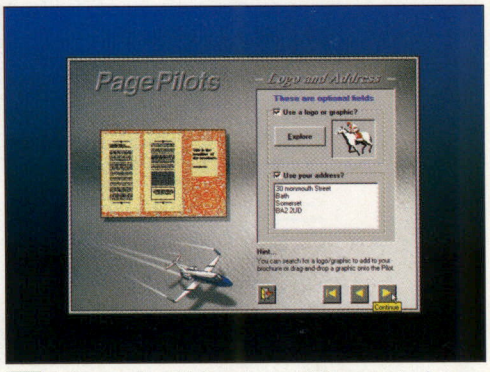
Start here: Creating a self-standing menu



01 Use the installer on the CD to install your copy of Publisher to our CD. Then simply choose it from the Windows Start menu to begin. When you run the software, you'll get the screen shown here. This gives you the option of starting with a blank document, creating a document using a Page Pilot, or opening an existing document. For our purposes, it's going to be best to start off with a Page Pilot document, so click on that tab.

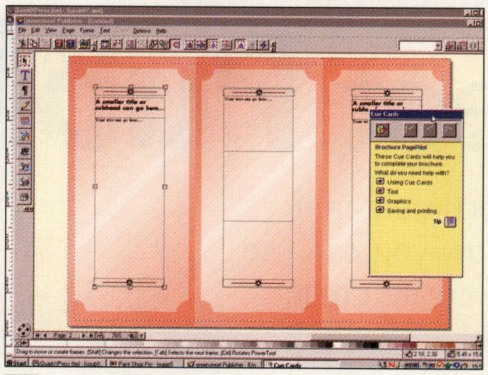

PagePilots
Welcome
This is the headline, this is the headline.
This Pilot will help you to create a Flier
Hide the desktop
Hint...
Click on the right arrow button to continue...

02 As you will see from the list, the Page Pilots can create a whole range of different documents, including posters, newsletters, business cards, flyers and loads more. Our menu will be based on one of the brochures, because these all employ a sheet of A4 folded twice. Click on the first brochure type and then click on the yellow arrow in the bottom right to begin the creation process.

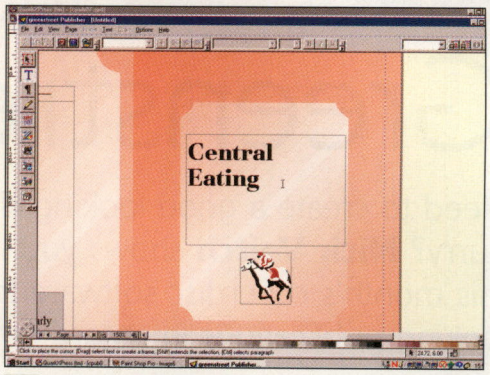


03 The Page Pilot will then ask you to fill in some information about the brochure that you want to create, and about what it relates to. Fill this in as best you can, but don't worry about it too much, as you'll be able to change it all later. When asked if you want to use a logo, you can just select any old clipart for the moment, or choose not to use one at all, as we'll be adding all this sort of detail later anyway. Keep clicking on the yellow arrow to proceed.

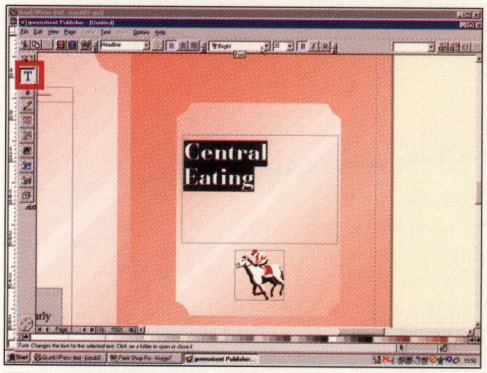
04 To add a bit of clipart of your choice for the logo, click on the Browse button and then use the File requestor that appears to locate the correct file. Publisher supports many types of graphic formats, so you should find that any graphics file you have will do fine.



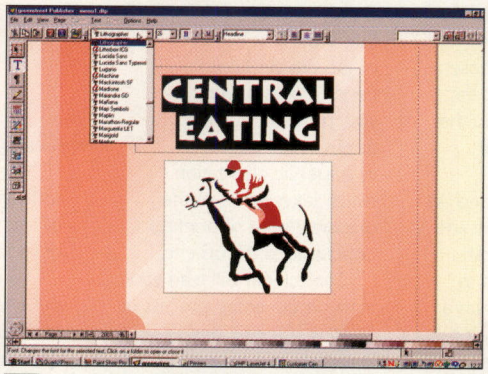
05 When you have finished entering data, the Page Pilot will set up the document for you. As you can see from the screen shown above, it is neatly divided into three sections. It is also double-sided, as you will see if you click on the Page arrows in the bottom left of the window. Use these arrows to navigate backwards and forwards between the pages of your document.



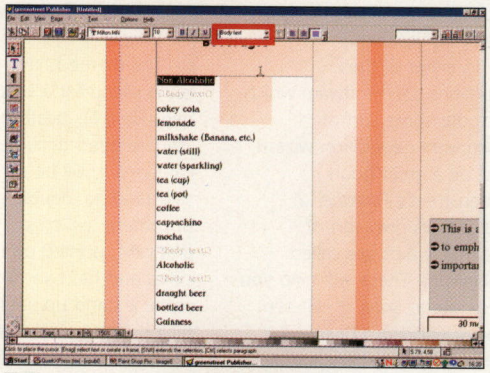
06 I named my fictitious food establishment Central Eating because at the time I thought it was clever. Anyway, whatever you named yours, it should appear on the front page. We need to zoom in to get a better look at this, so use the scroll bars at the bottom and side to center the text in the window, then click on the magnifying tool in the bottom left area of the screen to zoom in to a comfortable level.



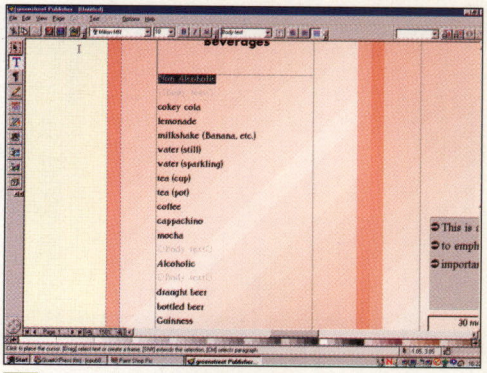
07 You'll probably want to change the font and style attributes of this text. To do this, select the text tool from the tool bar at the side of the screen (marked with a red square above). Now use the cursor to select the text that you want to change, by clicking and dragging over the text. You may have noticed when you selected the Text tool that the top bar on the screen changed. This is to give you access to typographical feature you may wish to change.



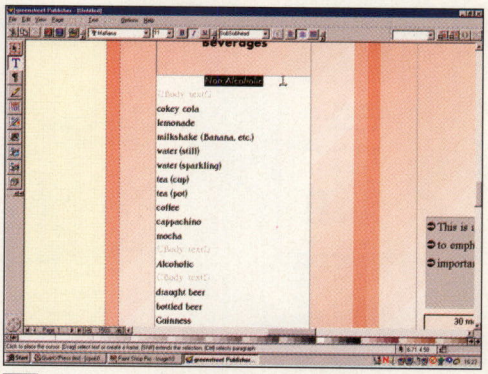
08 If you have a lot of fonts (like virtually everybody) but you can never remember what they look like, or know which is best for a particular purpose, you can easily preview them. Click once on the font name at the top of the window to open the list, then use the up and down cursor keys to move up and down the font list – you'll get a preview of each font as you go, so it's easy to find one which works.



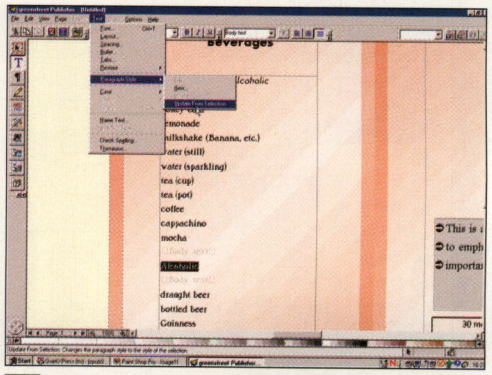
09 Now it's time to sort out the rest of our text. As the back of the menu is quite prominent, it's an excellent place to display our range of drinks. I have selected the heading here and typed in Beverages, and now, clicking in the frame below, I'll start to type on the list. This is a good place to investigate the style feature. Each style includes information on font, size and formatting. Styles are selected from the style menu (highlighted here).



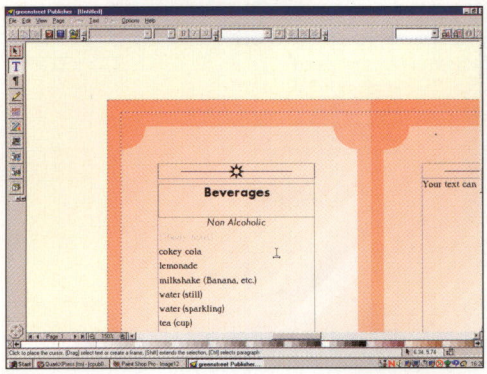
10 The 'body text' style can be used for all the general text in the document. If we select body text as a style, we know that what we write will appear in exactly the same style throughout. However, here we want to spilt our list into alcoholic and non-alcoholic drinks, so these headings need to stand out more from the ordinary text.



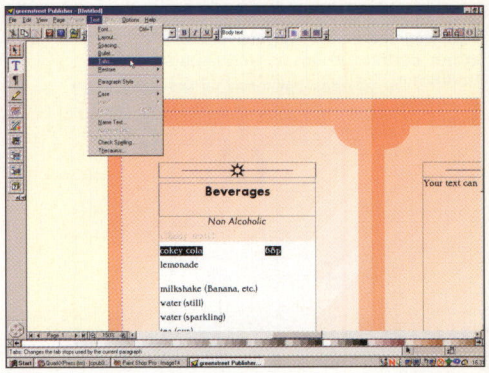
11 We could simply select the text and manually change its attributes, but that would mean we'd have to remember all the elements of that style if we wanted to use similar subheadings elsewhere in our menu, in order to keep it consistent. It is much easier for us to use another style from the style sheet. I have used the predefined style, SubSubHead from the list here.



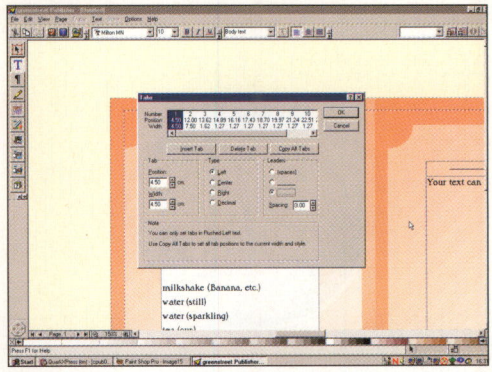
12 Don't think that just because we've used a style we are stuck with it. Try this! Select the Alcoholic heading. Now manually adjust some of the attributes (you might want to change the font for example, or turn it into italics using any of the tools on the top bar). Now, from the text menu, choose Paragraph Style › update from selection, as shown in the picture. What this does is make the selected style have all the attributes you have just...



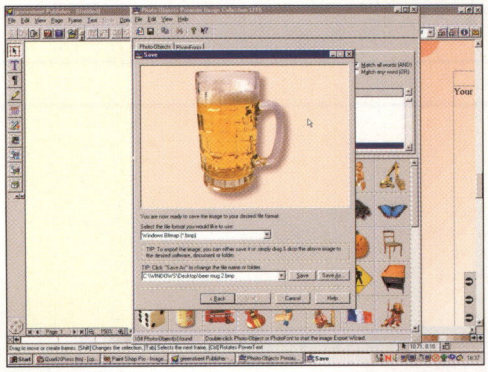
13 ... defined. You'll see that all other occurrences of that style in the document have now been updated. This is one of the best reasons for using styles. If you use them properly, the publications you produce will not only be consistent, but it's very easy for you to change the whole look and feel of the document with just a few mouse-clicks. As you see here, both the sub-headings Alcoholic and non-alcoholic are now displayed in the new style.



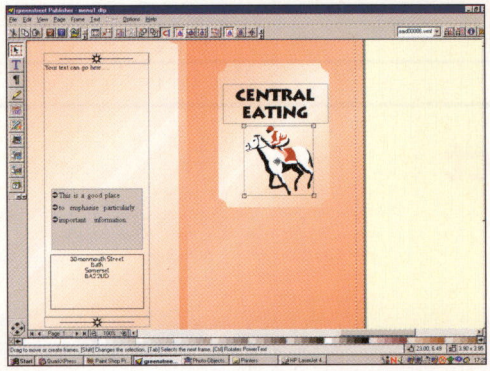
14 To make this into a useful menu list, we'll also have to include the price on the list. This is going to look best, and be easiest to read, if we insert a tab after the text and before the price. Once you have inserted all the prices, you may want to adjust the tabs to an appropriate position. Select the appropriate text, and then use the menu to select Text›Tabs.



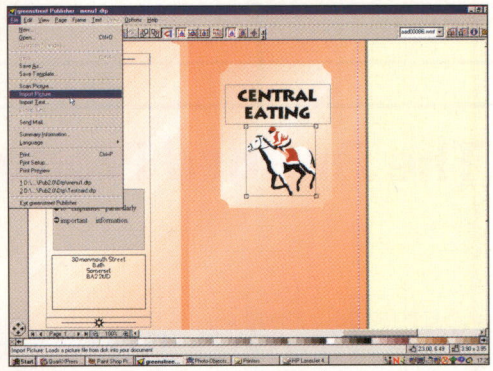
15 The tab window will now appear, giving you the opportunity to select several tab attributes. One is the orientation of the tab. There is a useful option to align on the decimal, but if your prices are a mixture of items, some of which are less than a pound, it probably isn't that useful in this circumstance. Just stick to 'left'. What is useful is the leading character specifier – choose the bottom option to have a dotted line fill up the space to the prices.



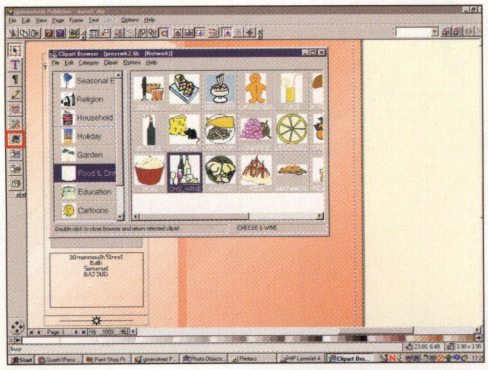
16 If you want to add some images to your page, you could try out the Hemera PhotoObjects on the CD. Once you have installed the software, use the browser to find a suitable image. Once you've found one, click on it, then drag it onto your Publisher document. The screen will now show the object larger and ask for dimensions. Publisher will then ask what to do with the object (import it into a new frame is the best option).



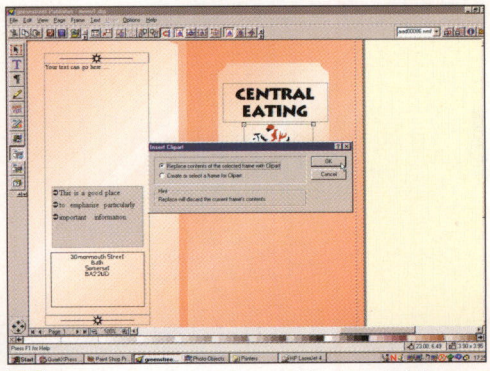
17 While we are playing with graphics, it's probably a good idea to change the logo we specified while the Page Pilot was creating this document. A racehorse might give people the wrong idea about what sort of food we are serving... You can use two different types of images in your documents – bitmap images, which are usually photographs or scans, and structured art, normally clipart which has been created on computer.



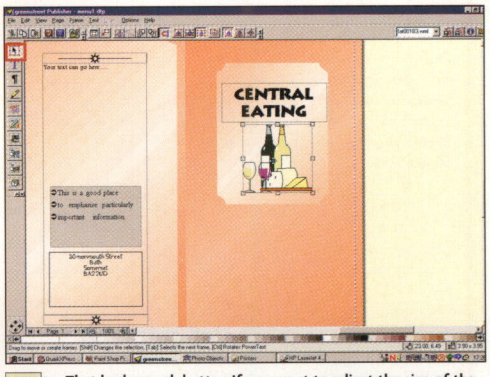
18 This sort of clipart (the racehorse figure, for example) is useful for DTP work because – being a collection of shapes rather than specific pixels – it can be resized without any worries about the image looking blocky. To replace the horse, use the frame tool (the one that looks like a frame) and click on the horse picture to select it. To import a bitmap file, now choose 'import picture' from the menu shown, and select an image.



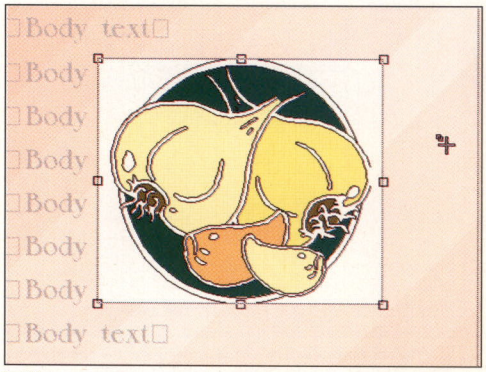
19 Alternatively, if you want to replace it with some of the clipart supplied with Publisher, click on the Clip art button on the tool bar (highlighted in this picture). You will now have access to the clipart browser. Select a category from the buttons down the left hand side (I reccomend Food and Drink for this particular excercise) and double click on the image that takes your fancy.



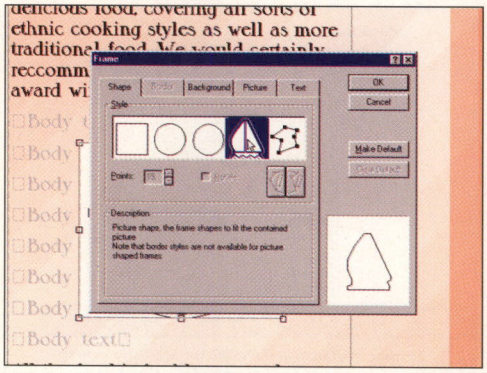
20 Whichever method you chose, you'll now be asked whether you want to replace the current image, or create a new box (If you don't get asked this question, it is because you didn't have the frame selected when you chose to place a new picture). Since we don't really want the racehorse any more, you can simply opt to replace it, and click on Okay.



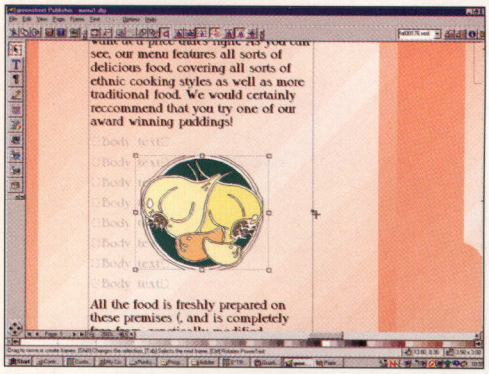
21 That looks much better. If you want to adjust the size of the image to better fill the space, you can use the frame tool (again, highlighted in the tool bar on the left hand side in this image) to select the image, and drag out the handles of the picture. The top, bottom and side handles resize the image box in one direction only (and only change the size of the box), the corners in two (and scale the image itself).



22 Now that you know pretty much what you are doing, you can add the rest of the text and graphics yourself. One more point to cover is backgrounds. As you are placing clipart into your documents, you may come across something like this – the white background is an abomination! Surely there must be some way to rid ourselves of this troublesome lack of aesthetics!

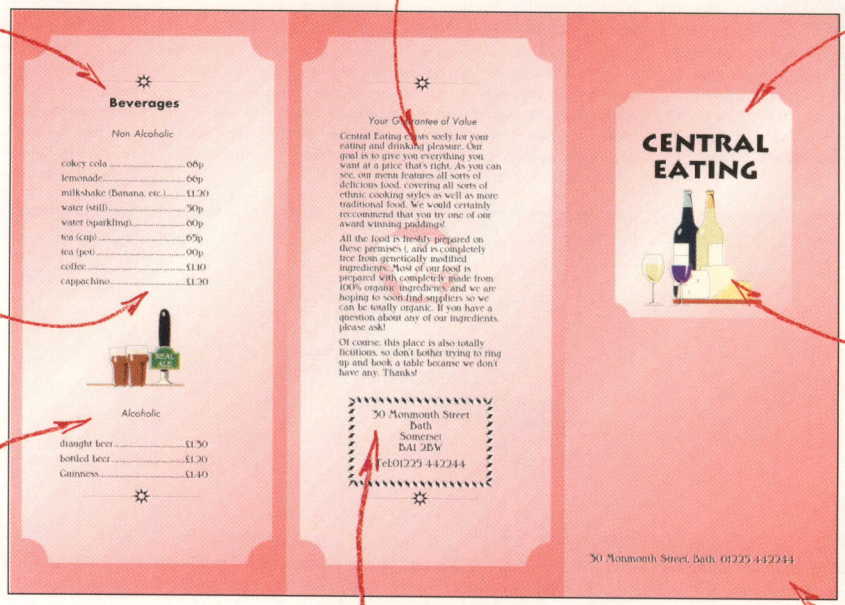


23 Of course there is. It depends pretty much on the graphic, but one thng you can certainly do is create a sort of path around the picture, which defines what is image, and what should be see-through background. Publisher will do this for you. Left-click on the image and select Shape from the menu that appears. Click on the boat, then click on Okay, and a path will be created around the image (this works best on simple shapes).


see, our menu features all sorts of
delicious food, covering all sorts of
ethnic cooking styles as well as more
traditional food. We would certainly
reccommend that you try one of our
award winning puddings!
All the food is freshly prepared on

24 Another thing you can do with most images is make the background transparent. Left click again and choose background, then click on the leftmost transparency box (which is labeled 'clear'). You should end up with a nice image like the one above, which blends into the design of our menu a lot better. Play around with some of the other image attributes to see what sort of effects you can create!

The Finished Product


Beverages
Non Alcoholic
cokey cola 68p
lemonade 60p
milk-shake (Banana, etc.) £1.20
water (still) 50p
water (sparkling) 60p
tea (cup) 65p
tea (pot) 90p
coffee £1.10
cappachino £1.30
Alcoholic
draught beer £1.50
bottled beer £1.20
Guinness £1.40
Your Guarantee of Value
Central Eating exists soely for your eating and drinking pleasure. Our goal is to give you everything you want at a price that's right. As you can see, our menu features all sorts of delicious food, covering all sorts of ethnic cooking styles as well as more traditional food. We would certainly reccommend that you try one of our award winning puddings!
All the food is freshly prepared on these premises (, and is completely free from genetically modified ingredients. Most of our food is prepared with completely made from 100% organic ingredients, and we are hoping to soon find suppliers so we can be totally organic. If you have a question about any of our ingredients, please ask!
Of course, this place is also totally licitious, so don't bother trying to ring up and book a table because we don't have any. Thanks!
30 Monmouth Street
Bath
Somerset
BA1 2BW
Tel:01225 442244
CENTRAL EATING
30 Monmouth Street, Bath. 01225 442244

When folded, this will be the back of the menu – an excellent place for more details on the ethos of our fictitional establishment. This is just the standard body text style, used again to keep the design simple.

It's easy to create and edit styles. This heading Style was chosen for its legibility and the way it stands out from the rest of the document, making it easy to spot whichever section you are looking for.

A strong, bold title identifies our establishment. Although the chosen font is large and imposing, the curvy, slightly uneven characteristics of this typeface lend it some degree of friendliness.

By customising our Tab settings we can easily create these price lists; and get them to line up – There's no need to manually insert full stops as we specified this as a leading character.

As this graphic is a vector image, we can easily resize it to fit the desired shape. Also, it allows us to have a transparent background too, so the graduated backdrop shows through the glass etc.

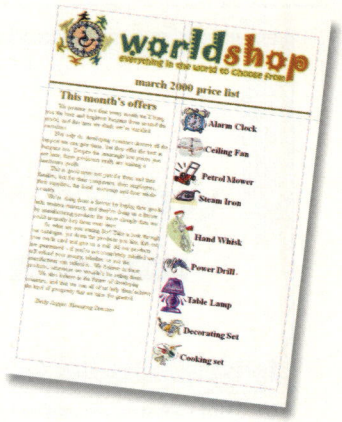
The Subhead style we defined can be used for all occurrences of these subcategories throughout the menu – it makes it easy to apply a consistent style throughout the entire document.

The contact details are highlighted here by using a custom frame to 'box' them off from the main text. There are plenty of frame styles to choose from.

We've repeated the address and contact details here, on the front of the menu.

Pagemaker part 3: Converting files

PDFs and HTML



Many publications will end up being viewed on-screen rather than on paper. **Rod Lawton** explains how PageMaker handles both with minimum hassle.

Electronic publishing and distribution is a lot cheaper than physically printing and transporting paper-based publications. While print publishing is still a big part of the whole DTP business and likely to remain so for a long time to come, electronic distribution is becoming increasingly important.

For example, if you want to send a proof to a client, how do you do it? You can print it on a high-res colour printer and mail it with all sorts of protective packaging, or export it as a PDF file and send it as an email attachment. Practically everyone has the Acrobat PDF reader, so your client can examine the proof within the hour and phone you back at near-zero cost to you.

Many print documents end up being distributed as PDF files, notably software manuals – especially at the cheaper end of the market where margins are tight and publishing and distribution costs would be too high.

The PDF format is a wonderful invention because it preserves the layout of the document, including fonts and graphics, yet the freely-distributed Reader application means that anyone can open, read and print it. In fact, the PDF format is capable of very high quality output, so much so that some publishing companies are using it to send pages to their printers.

Good though the PDF format is, it's still not as universal, or as universally useful, as HTML. Now and again you may be called on to save your publications as PDFs, but it's even more likely you'll be asked to convert them into web pages.

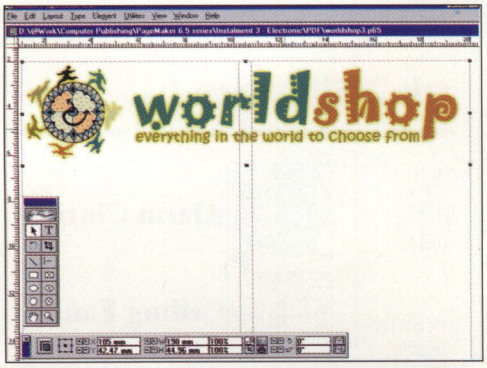
HTML has many limitations for page layout, but *PageMaker* minimises these with a set of tools that makes converting existing documents into web pages as painless as it gets. More to the point, it helps you design documents from scratch that can be printed normally, distributed as PDFs or exported as ready-to-view web pages.

Indeed, that's just what we're going to explore: constructing a catalogue that can be published in all three ways. The main limitation you need to be aware of is that HTML 3.2, the standard used by *PageMaker* and the one which ensures widest compatibility, won't tolerate overlapping items. These are separated in the HTML version, often with unpredictable results. With that in mind, let's go...

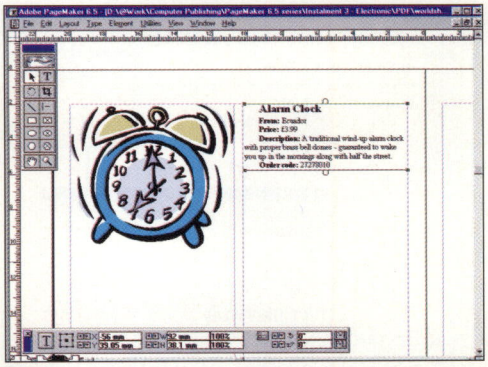
FOR
PC
Mac

About the author
Rod Lawton runs the Book Factory and regularly freelances for Future Publishing.

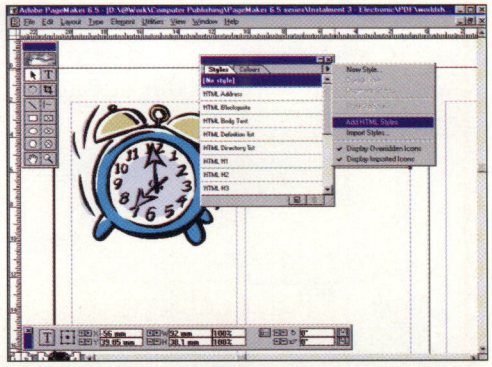
Start here: new media publishing



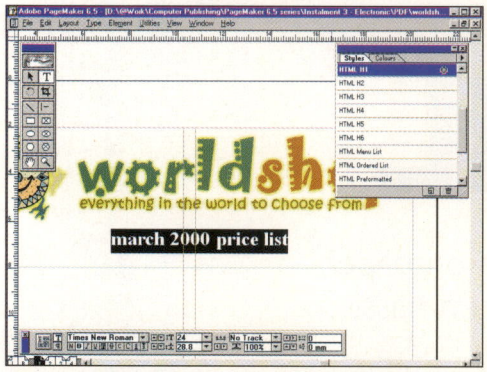
01 If your publication is likely to be viewed on-screen as well as printed out, you need to design it accordingly. That means simpler layouts and larger type. Here we've opted for a simple two-column grid, and inserted a full-width banner graphic at the top of the page. This was designed in an image-editor and sized to fit the page width at normal printing resolutions (200dpi in this case). This makes it a large file, but PageMaker will optimise it when exporting.



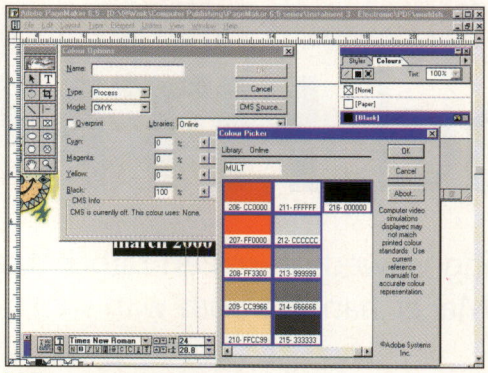
02 Instead of importing text and having PageMaker flow it automatically between the column guides, place the graphics individually in the left-hand column and insert a standalone text block next to them in the right-hand column, lining them up visually. If the graphics aren't the right size, resize them by dragging on a corner handle – shift-dragging preserves their proportions. Choose a resolution of 200dpi for printing, just to keep your options open.



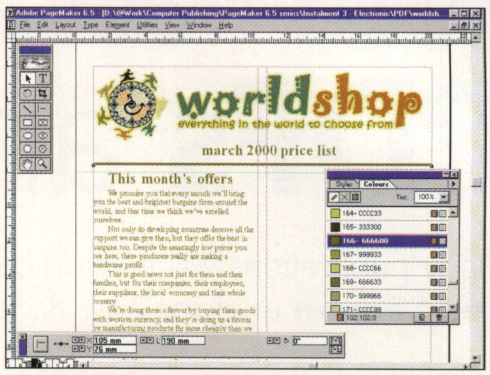
03 On the subject of keeping options open, bear in mind that the document is going to be exported in an electronic version too. The PDF format will reproduce any layout perfectly, but an HTML-based web page also needs to be exported, and one important consideration here is text styles. Stick to standard web styles, and the way to do this is to delete any existing text styles via the Style palette's pop-up menu, then Add HTML Styles.



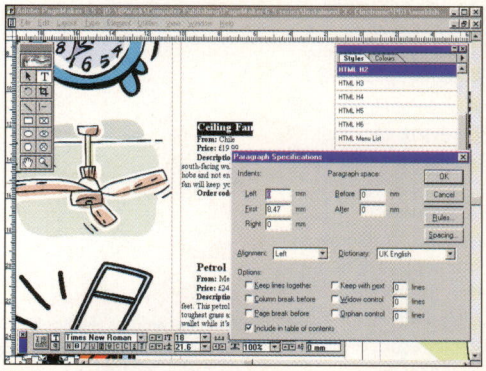
04 All the text styles will translate faithfully on the web page, so it's ok to start adding content to the document. Begin with the first page, adding a strapline that includes the catalogue's issue date. You don't have to stick to the basic text style, since HTML can recognise some manual styling changes. Here, we've centred the text, and HTML also translates bold and italic styling. Experiment with different font sizes, though these will prove only approximate.



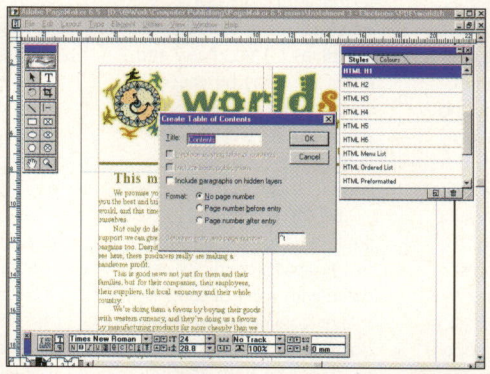
05 As well as sticking to HTML text styles, it's a good idea to use a web-safe set of colours. This will prevent any text that colour is applied to being dithered (if it's a colour that users' browsers don't support). Display the Colours palette and choose Remove Unused Colours from the pop-up menu. Choose New Colour and open the dialogue's pop-up Libraries menu and choose Online. Add any or all of the standard web-safe colours to your document.



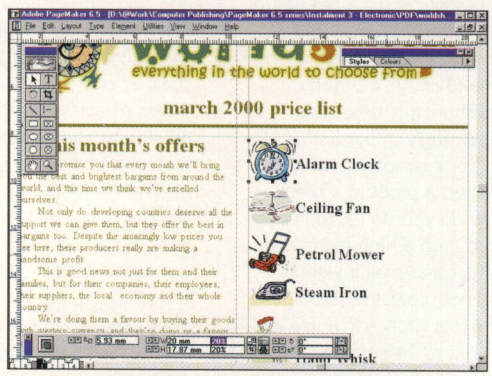
06 We've applied one of these web-safe colours to the strapline – one that ties in with the colours in the logo (graphical objects have their own palettes but don't worry about these unless you work extensively with 256-colour GIF images). We've also created a horizontal rule underneath it and an introductory text block. This isn't quite how the body copy will appear on the web page and if you find this irritating, then redefine the PageMaker style.



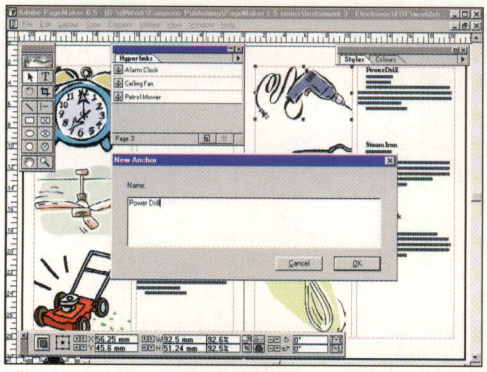
07 We're going to use PageMaker's automatic Table Of Contents generation feature next. This finds all instances of text in a specific style and collates them as a new text block, complete with page numbers for each occurrence. First, we have to edit the HTML H2 style used for the product titles so that it's included in Tables of Contents. Click the style in the palette, click Style Options from the palette menu, then click the Para button to see this checkbox.



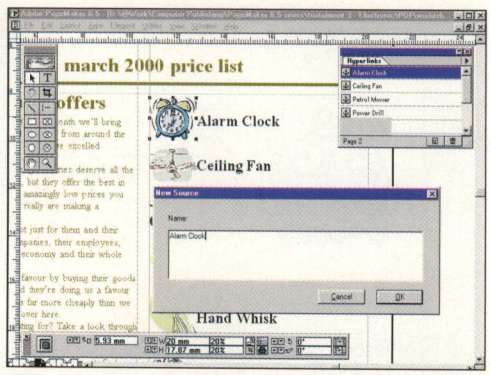
08 Find the Create TOC option on the Utilities menu and choose a heading, and also decide whether page numbers go before or after each entry, together with the character used to separate them. The default is a tab stop, since this offers most flexibility when laying out and aligning the contents. Here, though, we're opting not to use page numbers at all, since users will be able to navigate to each item using hyperlinks.



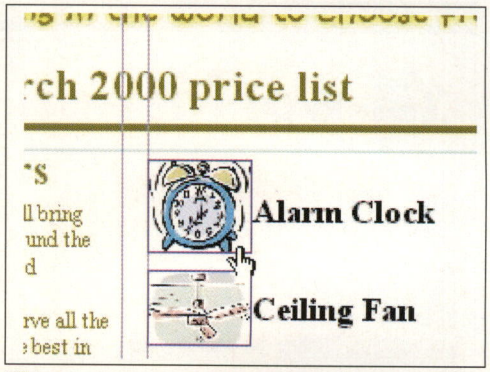
09 Click the OK button in the Create Table of Contents dialogue, and the usual PageMaker loaded cursor appears. Click this at the top of the right-hand column on the first page, next to the introduction. We haven't finished with it yet, though – once the graphics from the other pages have been copied, resize and paste them in front of the TOC entries as inline graphics. These give a visual lift to the first page, and they can also be used as hot links.



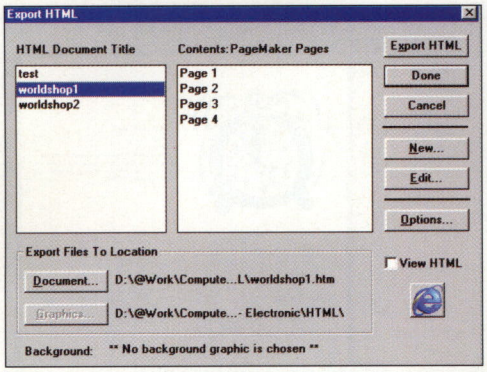
10 How? First display PageMaker's Hyperlinks palette (via the Window menu). Next, go through the document clicking on each object you want to link to – the graphic with each item, in this case – then click the Hyperlinks palette's menu and choose New Anchor. Enter a name for each of the anchors to make them easier to recognise later, and add these to the Hyperlinks palette. This is only the first half of the process, though...



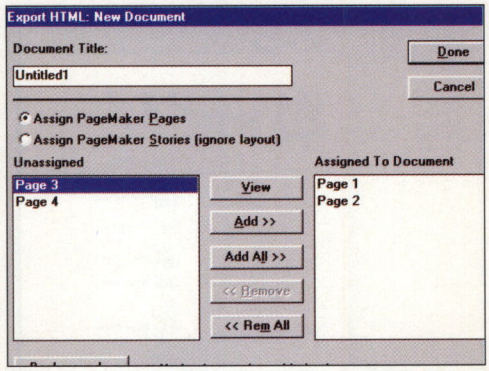
11 Now that you've defined the objects you want to link to, define the link source – the objects (or text) that you click on to get to them. On the first page, click on each thumbnail graphic in the TOC individually, then click the anchor symbol next to the object linked to it. Enter a name for this hyperlink source, and it appears in the Hyperlinks palette by the anchor it links to. A source can only link to one anchor, but one anchor can have many sources.



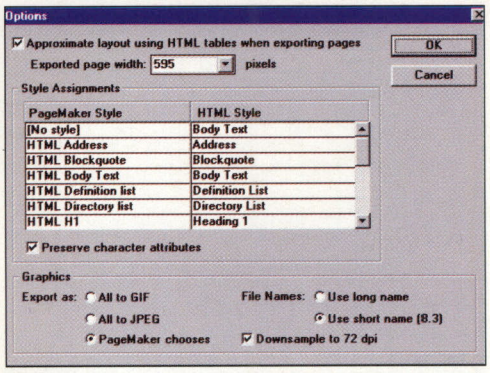
12 To make sure that the links are working, go into PageMaker's preview mode. Unlike most web page editors, this doesn't export the HTML and open it in a browser, but it still serves as a handy check early on. Simply click the hand tool in the toolbar – this is the tool you use to manually pan and scroll around the pages, but when it's positioned over one of the new hyperlinks it turns to a pointing finger. Click the mouse button to follow the link.



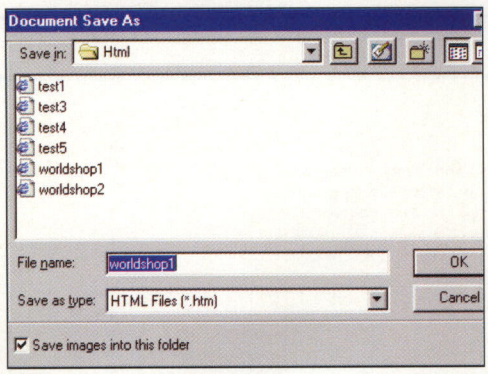
13 Now's the time to export the document as a web page to make sure it translates properly. From the File menu choose Export and then HTML from the pop-up submenu. The Export HTML dialogue initially looks a bit confusing, but it's merely displaying a list of HTML export jobs in the left-hand pane and the document pages which will be exported to the right. This approach means you can set up several different export jobs depending on your needs at the time.



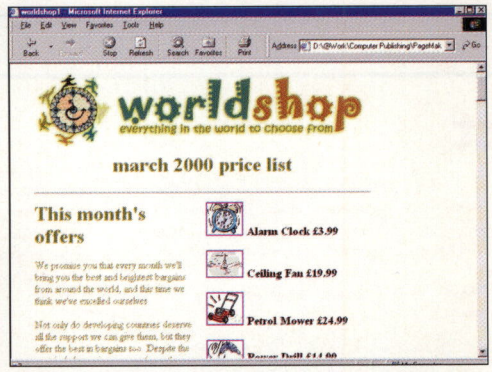
14 Click the New button to create a new export job, or the Edit button to edit the settings for any job you select in the left-hand pane. Either one opens this dialogue where you can choose a title for the web page (the name shown in the list in the main dialogue) and which pages are to be included. Each export job includes not just the chosen pages, but the location of saved files, the way document styles are mapped to HTML styles and more.



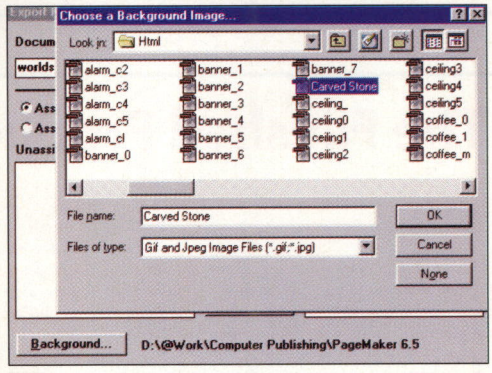
15 In this case we don't need the style mapping feature (click the Options button in the Export HTML dialogue to view style mapping) since the document is set up to use HTML styles anyway. But it can be useful if the document was originally set up for print only and you've been called on to convert it later. In this case, you may have to edit the original document, since the text may flow oddly, and overlapping items will be exported unpredictably.



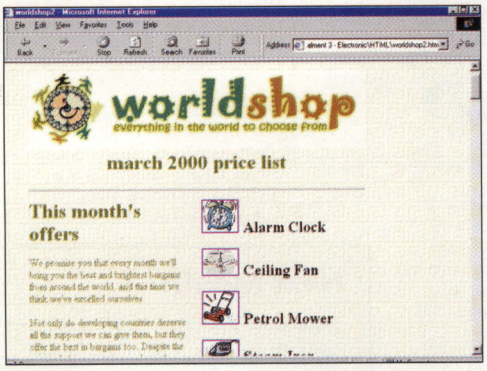
16 Each export job specifies a location for the HTML page to be stored. It's easiest to keep the created pages and graphics in a single folder, since it's easy to remember what's been done and less likely that any relative links between the pages and their graphics will be broken. Click the Document button in the Export HTML dialogue to choose a folder, and look out for the checkbox at the bottom which saves all linked graphics to the same folder.



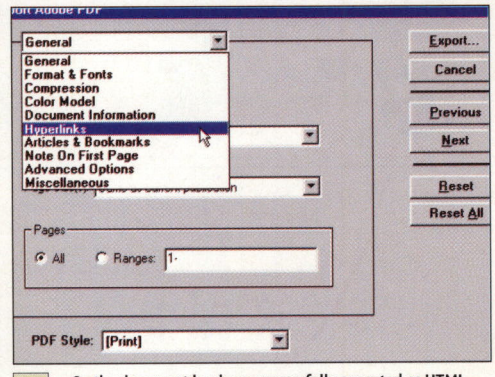
17 Open the folder in Windows Explorer, find the HTML file just exported and double-click on it to open it in your browser – and look, it all works! The only thing that hasn't translated properly is the horizontal rule, in that the HTML version doesn't have the custom width and fill we applied. Otherwise, the invisible table tags exported with the HTML have preserved the original layout, and those thumbnail links go straight to each item in the catalogue.



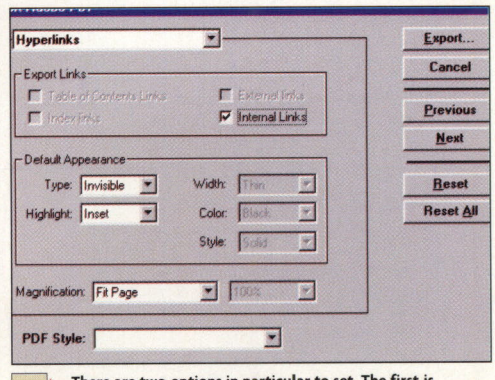
18 White backgrounds look elegant, but you can choose any preferred background for the exported web page. The background is chosen during the export process, rather than being applied in the PageMaker document. Each export job can be set up with its own background – click the Background button when editing the job itself to choose an image. It's best to transfer the chosen graphic to the same folder as the rest of the web page content first.



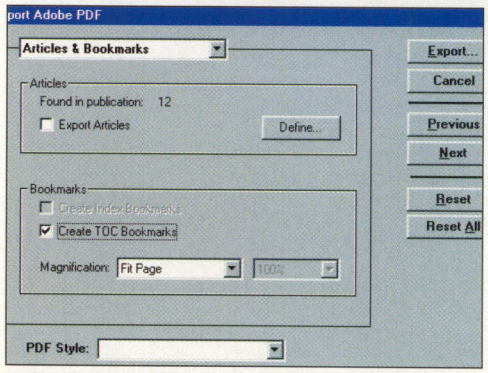
19 This is Windows' own carved stone desktop background, but we've reduced the contrast and increased the brightness in an image-editor to make it paler so that the text is readable. PageMaker will tile background images, so use a graphic that tiles well or pick a single image as large an ordinary browser window. If you do use a single, large image, lighten it in the same way to disguise the hefty JPEG compression needed to keep the file size small.



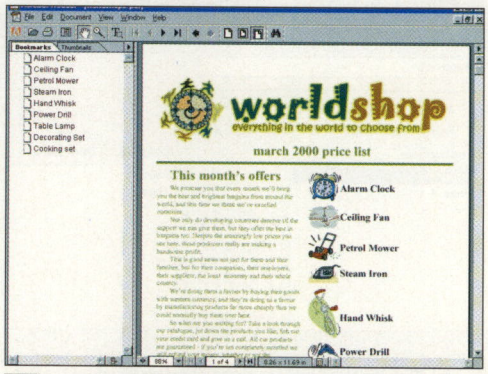
20 So the document has been successfully exported as HTML, but what if we want to export it as a PDF file? This has many advantages for documents sent as email attachments or distributed over networks or via floppies/CDs – the layout is preserved and there are no external files to lose. From the File menu, choose Export and then Adobe PDF from the submenu. The Export Adobe PDF dialogue has several sets of options, accessed via this pop-up menu.



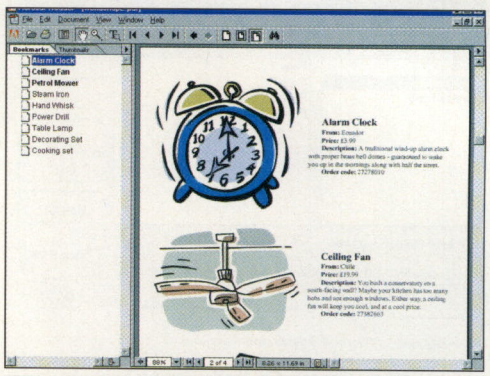
21 There are two options in particular to set. The first is Hyperlinks. The PageMaker document contains those anchors and linked objects we set up via the Hyperlinks palette, and this dialogue controls how they are handled in the PDF version. Choose whether the source objects are outlined (to make it clear they're links), and how they behave when clicked on (visual feedback). Most importantly, make sure to check the Internal Links box.



22 We need to set an additional option to give our PDF file that extra bit of finesse. Back in the main export dialogue, choose Articles & Bookmarks and check the Create TOC Bookmarks box. Now, when the PDF file is exported, PageMaker exports the Table of Contents as a list of bookmarks not unlike those you get with web browsers. Here, though, the bookmarks will be used for internal navigation only and arranged in a panel down the side of the screen.

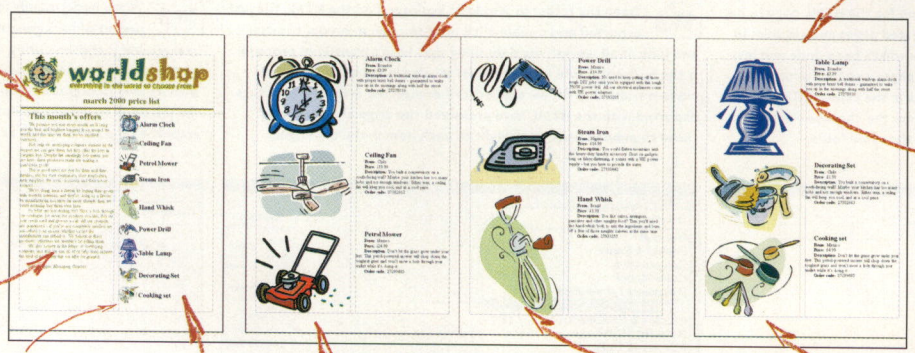


23 And here's the document opened up in the Acrobat Reader. PageMaker provides a copy, but it's also widely distributed with other applications and nearly everyone has this application. The list of bookmarks has been generated from the document's TOC, and clicking on any of them will take you to the relevant object – as will clicking on the thumbnail images in the Contents listing. Hide/show the bookmarks listing via a button on the toolbar.



24 When you export your PDF file, choose whether to have it optimised for screen or print. If your documents are designed to be viewed on-screen, the graphics will be resized to the appropriate resolution. If it's designed for printing, the graphics will be at higher resolutions and the PDF file will be substantially larger. Hyperlinks and bookmarks can enhance on-screen documents and even make them feel halfway towards interactive multimedia.

The Finished Product



HTML HEADING STYLE: EMPTY YOUR DOCUMENT'S STYLE'S PALETTE AND INSERT ONLY STANDARD HTML TEXT STYLES, OR MAP YOUR EXISTING STYLES TO HTML EQUIVALENTS ON EXPORT.

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TOC HEADINGS: THESE WERE PRODUCED USING THE SAME TEXT STYLE WHICH WAS THEN MODIFIED SO THAT IT WAS USED FOR TABLE OF CONTENT GENERATION.

TEXT BLOCKS: ONE TEXT BLOCK WAS USED FOR EACH CATALOGUE ITEM, RATHER THAN ATTEMPTING TO RUN CONTINUOUS COPY DOWN THE COLUMNS. THIS MADE IT MUCH EASIER TO LINE UP THE TEXT WITH THE IMAGES.

LAYOUT PRESERVED USING TABLE TAGS: PAGEMAKER INSERTS INVISIBLE TABLE FORMATTING COMMANDS IN ITS EXPORTED HTML FILES TO REPRODUCE YOUR DOCUMENT'S LAYOUT IN A WEB BROWSER.

HTML BODY STYLE: USING STANDARD HTML TEXT STYLES ENSURES THAT LAYOUTS ARE DISPLAYED PREDICTABLY IN OTHER PEOPLE'S WEB BROWSERS.

PIXEL-PERFECT LAYOUT IN PDF FORMAT: THE PDF FORMAT PRODUCES DOCUMENTS WHICH ARE PERFECT REPRESENTATIONS OF THE ORIGINAL, INCLUDING ANY FONTS USED.

HYPERLINKED INLINE GRAPHICS: THESE THUMBNAIL GRAPHICS HAVE BEEN SET UP AS HYPERLINK SOURCES. CLICK ON THEM IN A PDF OR WEB VERSION TO GO STRAIGHT TO THE RELEVANT ITEM.

PDF EXPORT OPTIMISES IMAGES FOR SCREEN OR PRINT: ON-SCREEN USE NEEDS LOWER-RESOLUTION IMAGES, SO THE PDF FILES CAN BE MADE MUCH SMALLER

IMAGES CONVERTED AUTOMATICALLY DURING HTML OUTPUT: ANY BITMAP GRAPHICS ADDED TO THE DOCUMENT WILL AUTOMATICALLY BE CONVERTED INTO JPEG OR GIF IMAGES AT THE RIGHT SIZE AND RESOLUTION FOR WEB USE.

TABLE OF CONTENTS (TOC): PAGEMAKER CAN GENERATE THIS AUTOMATICALLY BY LOCATING EACH USE OF A SPECIFIC TEXT STYLE WITHIN YOUR DOCUMENT. IT CAN INSERT PAGES NUMBERS TOO, IF REQUIRED.

ANCHORS: OBJECTS IN THE DOCUMENT WHICH OTHER HOT OBJECTS OR TEXT CAN BE LINKED TO. BOTH PDF DOCUMENTS AND WEB PAGES CAN USE INTERNAL ANCHORS.

Next Month

This month we touched on PageMaker's Table Of Content (TOC) tools. These can be used to provide structure and organisation for reference works, textbooks and manuals. You can also mark words and phrases as index items and have PageMaker draw up an index. Find out more next time...

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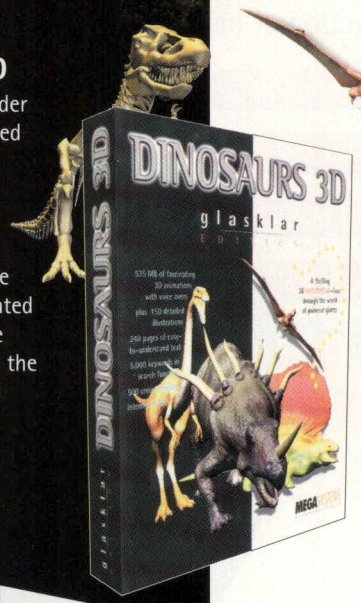

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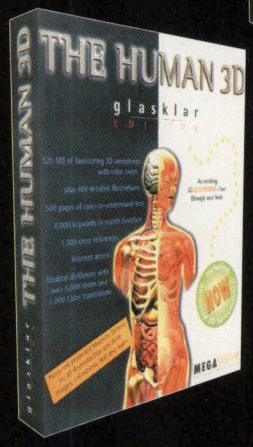

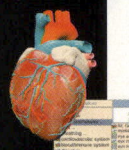

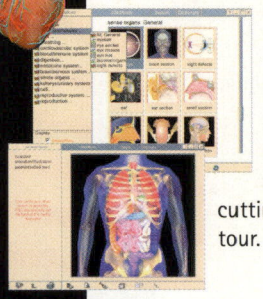

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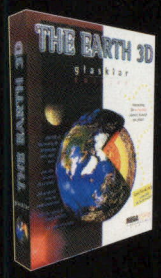

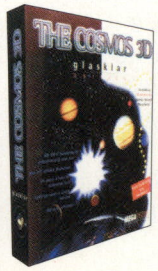

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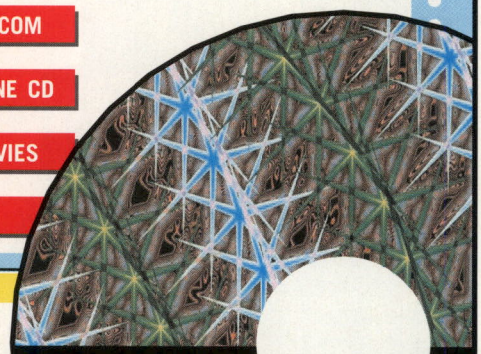

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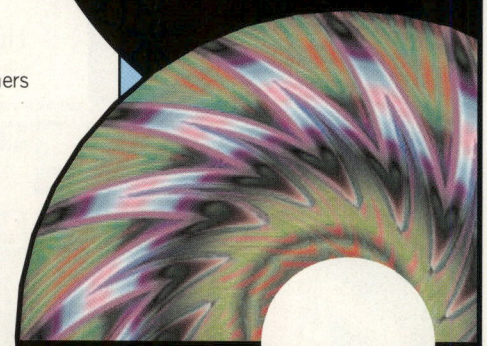

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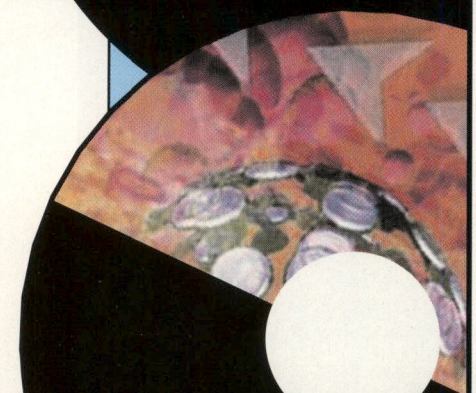

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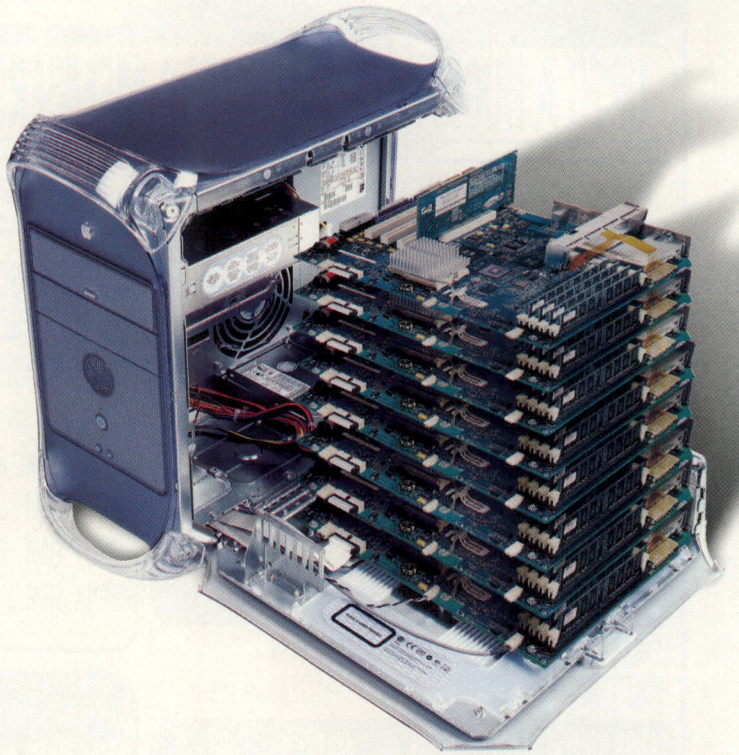

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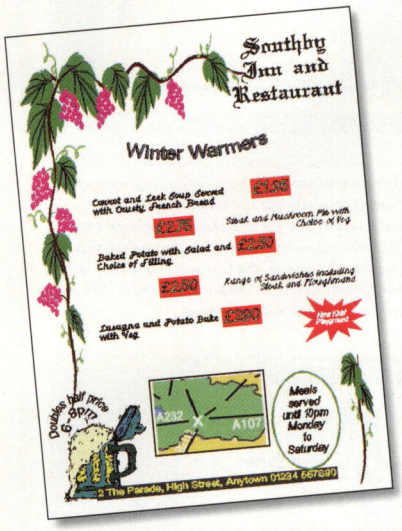


Advertise your next party, create personal birthday cards or design professional-looking business documents... your imagination's the limit. **Lewis Brangwyn** explains how.

There are numerous examples of instances when an easy-to-use piece of layout and design software such as *Print Artist* might come in extremely handy. Whether it's a poster to advertise an upcoming event for a local club or a personalised birthday card for a friend, *Print Artist* enables you to flex your creative muscles and produce eye-catching designs simply and quickly: what's more, you don't need a back catalogue of images to furnish your pages – *Print Artist* comes equipped with clipart for a wide range of applications.

Here, we're going to use *Print Artist* to create a poster for a fictitious restaurant advertising their new winter menu – complete with clipart supplied with *Print Artist* on the CD as well as one original image. This shows how the program can be used alongside designs of your own to produce custom documents or stationery.

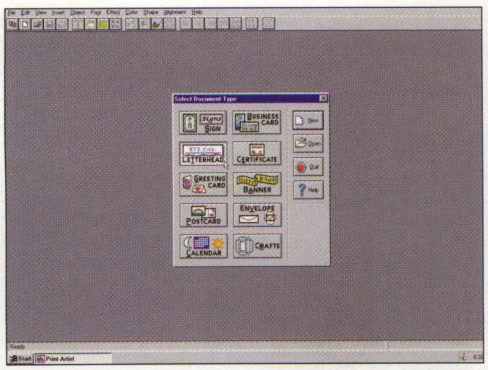
Arguably the best thing about this program – apart from its intuitive interface – is its comprehensive range of pre-set templates. These templates enable you to create standard-size business cards, envelope labels or standard greetings cards with the minimum of fuss.

The main thing to remember is that you don't have to use any of the pre-set templates provided since you can create documents of any size you wish. This gives you a much broader range of options as far as design ideas go while retaining the easy-to-use interface. Since many of these layout programs retail for a substantial amount of your hard earned cash, it's well worth exploiting the capabilities of those that come for significantly less.

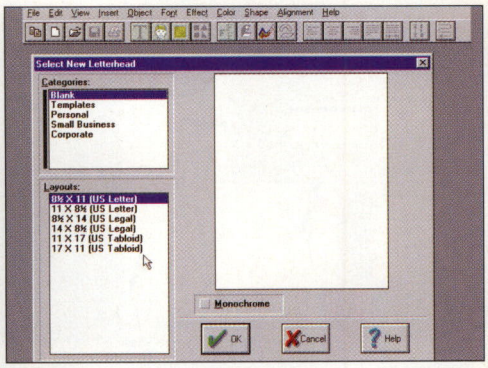
FOR **PC**

On the CD
The complete *Print Artist* 3.0 is on this month's coverdisc. For further details, see page 86.

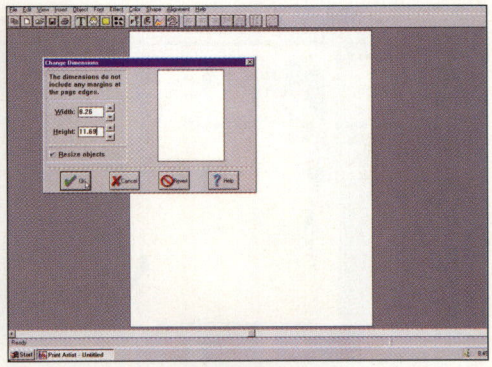
Start here: Creating a poster



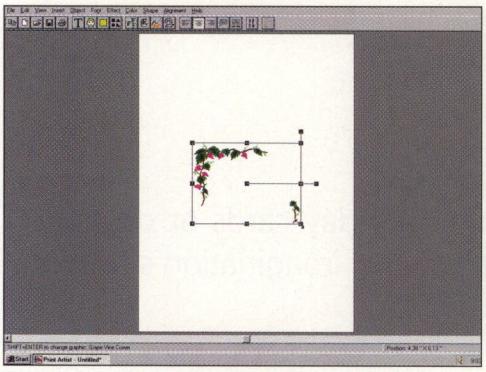
01 First off, you're presented with a variety of pre-set templates on which to base your design. As well as a blank template of an appropriate size, you'll find many example templates with artwork and text in place. Note that while Print Artist's pre-set templates are pre-determined sizes, it is possible to alter the size of the document once it is open. Select the most appropriate template (in this case Letterhead), then click New to open the work area.



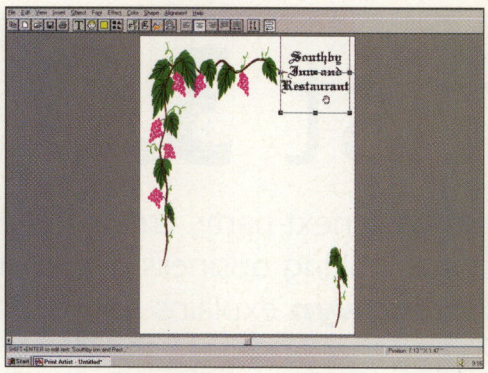
02 You can see from the example above that Print Artist's blank templates don't include standard A4 size, which is arguably the most useful general-purpose format. It is important to remember that you could start experiencing printing problems if you use a US Letter format or similar, so be prepared to resize the document if your printer and stationery doesn't support any of the above formats, (done in step 3). Select 8.5 x 11 and click OK.



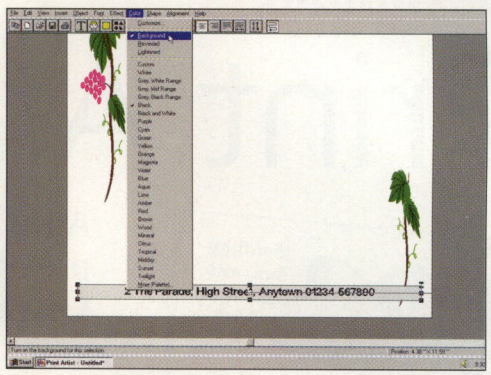
03 A4's 210 x 297mm dimensions translate into 8.26 x 11.69 inches in Print Artist. Note that Print Artist deals only with inches, so metric-minded designers will need a ruler. Once you are working in Print Artist, there are no facilities for rulers or guides, you have to align objects and text by eye. Remember to leave a margin of roughly 1cm if you are printing to a non-bleed inkjet or laser printer, or you might find that the graphics or text print incomplete.



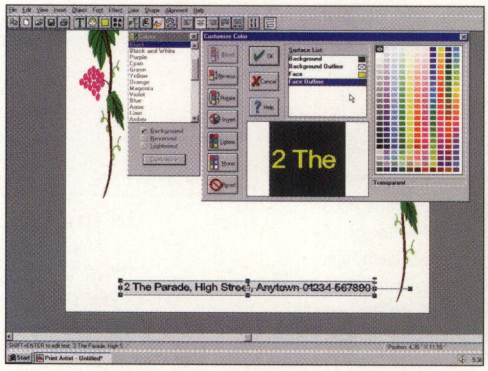
04 Firstly, we are going to import a graphic to place around the top left-hand corner of the page. It is well worth browsing Print Artist's comprehensive range of supplied clipart at this stage to familiarise yourself with what's available. The supplied images are suitable for a huge range of designs. Once the graphic is on your page it can be resized, or rotated according to your design. Note that you can also adjust the colour of the image using the Color menu.



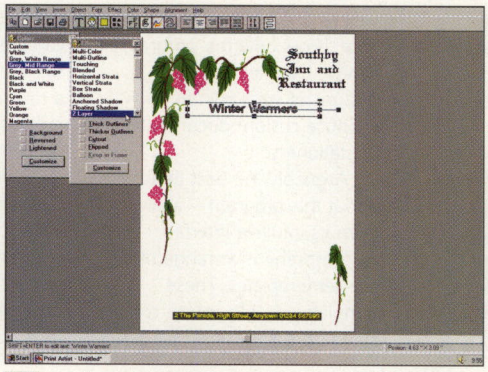
05 The image has now been rescaled to the width and height of the document using the Maximize command in the Object menu (Print Artist ensures that there is an adequate margin left around the page). The next step is to enter our fictitious company's name at the top right of the page. Choose Text from the Insert menu to get the text-entry dialogue box. Drag within the text frame to move it on the page and resize it using the nodes on the text frame.



06 Using the same procedure as in the previous step, we're going to enter a line of text with our restaurant's address on it. This time, however, the text will be set on a black background and coloured. You can alter the colour of the text by selecting the text frame and clicking on the Color menu. The text will automatically appear in that colour. Select Colours on the button bar then click on Customize to change the colour of the background.

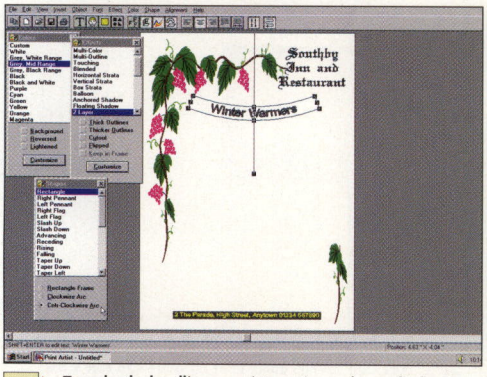


07 In the Customize Color dialogue you can alter the shading of the background and the colour of the text. You can also assign Outline colours to both the letters and the text frame. The first colour swatch in the palette denotes transparent, so select this if you don't want outlines on the text. The Face and Face Outline colours apply to the text. You can also reverse, invert and lighten the background and text colours. Click OK when you've finished.

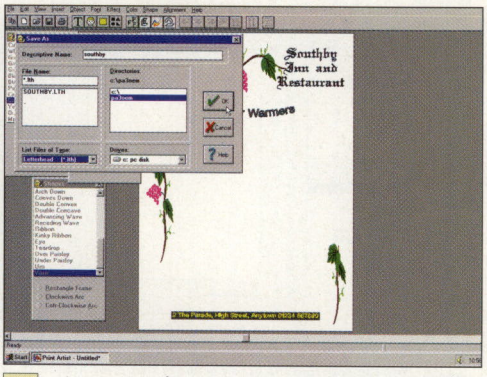


08 We're going to make use of more of Print Artist's text effects in the next two stages: first, we've added a headline for the menu and used a 2 Layer effect to create a shadow beneath it. Again, if you choose Customize from the Color menu, Print Artist enables you to alter the colours of both the front and underlying faces. We're sticking with black and grey here, though.

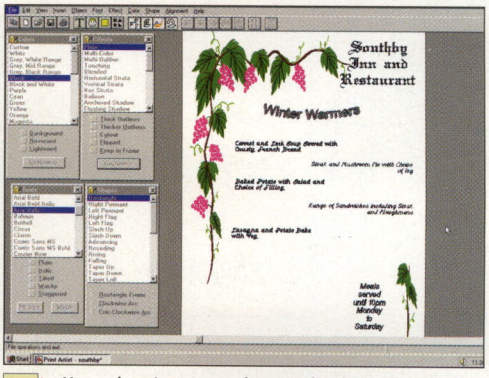
09 You can further alter the text effects by choosing Customize from the Effects palette. (If this isn't already open click on the Effects button (E) in the button bar). Use the options available to experiment with a variety of text effects before choosing one which best suits your document. Hit the OK button to apply the effect.



10 To make the headline more interesting, we've applied a counterclockwise arc from the Shapes palette. These effects can be applied to blocks of colour as well as text, and some interesting visual effects can be achieved with a little experimentation. Choose CCW Arc Frame from the Shape menu to apply the effect or browse them in the Shapes palette.

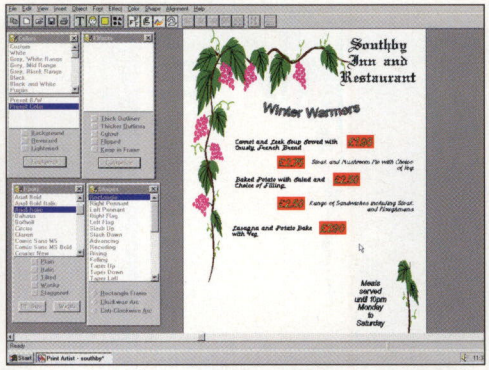


11 As ever, remember to save your work regularly to avoid a great deal of grief in the event of a crash. Print Artist assigns particular suffixes to the document depending on its type, but this does enable you to identify the one you want quickly. Our example, based on a Letterhead document, is assigned the suffix .lth.

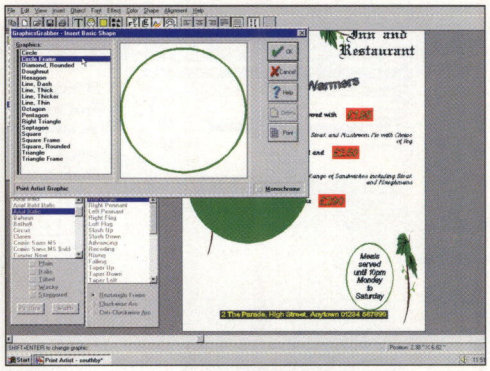


12 Now we're going to enter the menu details into the body of the document. Enter each line of text individually and adjust the point size and font as necessary. Place each text element as you enter it and use the Alignment functions on the button bar to set it left, right or centred within the frame. Try alternating between styles or highlighting particular lines with a text effect.

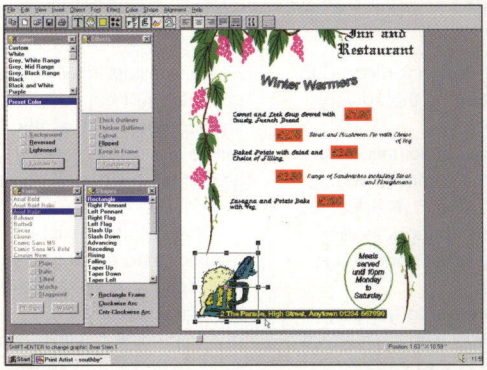
13 Depending on the particular font or typeface you are using, you can access certain characters such as the Pound symbol using the Special Characters section of the Insert Text dialogue box. Simply click on the relevant button to create the character which, of course, can be combined with 'normal' characters. All these characters can be resized once they are on the page.



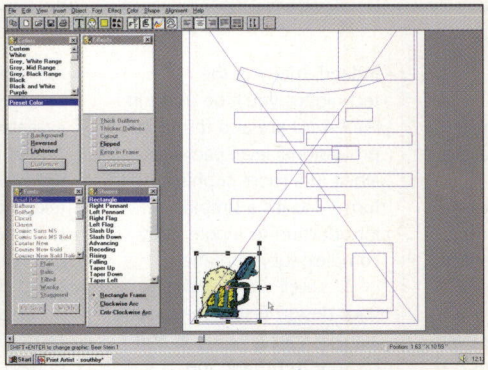
14 The prices need to stand out, so they've been entered as yellow out of red with a black outline around the text. The colour palette offers a wide range of colours, but be careful not to choose anything too strong, because the results on the printed out document may be not quite what you expected.



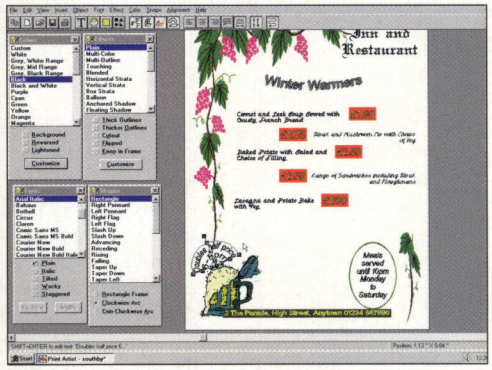
15 To make the restaurant's opening times more prominent, we've created a circle using one of Print Artist's basic shapes found in the Insert menu (select Basic Shape). These shapes include lines for underscoring or ruling off text as well as filled shapes and outlines. We've selected Circle Frame, which by default is green and appears at a certain size, although this can be modified once it is on the page.



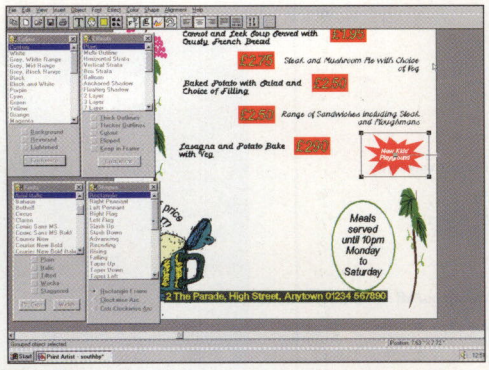
16 If you want to add further images, you may find that existing graphics or text become obscured by the new image. Print Artist enables you to 'stack' images to place them in front of or behind existing ones. You can use this facility to achieve some interesting effects. Select the image you wish to move and choose Bring to Front or Send to Back from the Object menu.



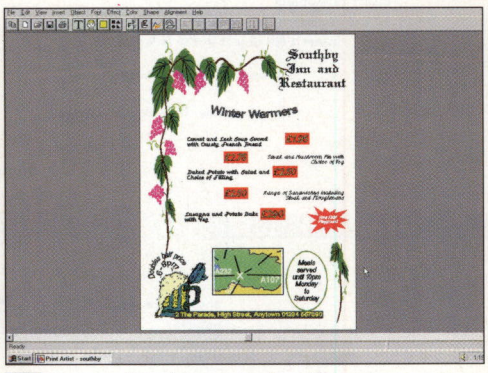
17 If you find that you cannot access a particular frame after using the Send to Back command, select Wire Frame Preview from the View menu to see the layout of the frames on your page. You can then use the TAB key to toggle through the frames until the one you want is highlighted. You will then be able to make changes to it or move it.



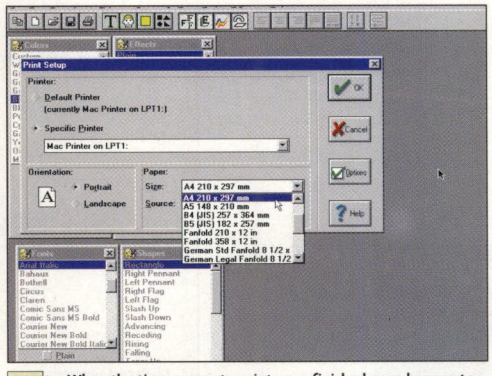
18 One other text effect often seen but fairly difficult to replicate is easily created within Print Artist. Curved text looks quite striking when positioned around an image or even on its own but, like most effects, use it sparingly! Choose Double Arc Text from the Insert menu and enter your text in the resulting dialogue box. Once the text is on the page it can resized and moved as usual.



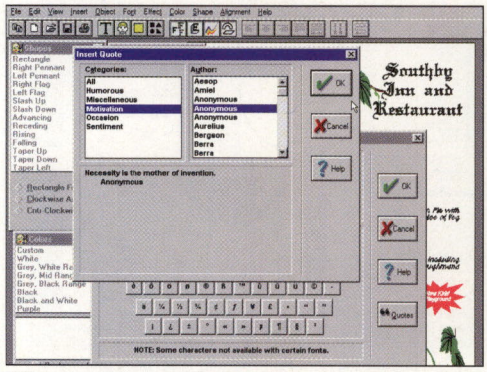
19 It is possible to group two separate objects together so that you can move them as a single item – this saves a great deal of time re-aligning them. Here we've selected a Starburst from the Symbols category and placed some white text above it. By dragging around by objects it is possible to select them simultaneously. To physically link them, select Group from the Object menu.



20 It is possible to import vector images from other applications and place them in your Print Artist document. Here we've created a quick illustration in a vector graphics program, copied it to the Clipboard and pasted it directly into the page. Print Artist will size and scale them just like any of its own supplied graphics.

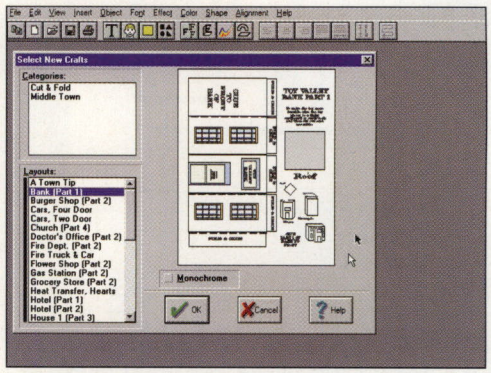


21 When the time comes to print your finished page be sure to check the page setup dialogue box by choosing Print Setup from the File menu. The paper size must be changed from the default US Letter size to A4 (210 x 297mm). Other options to check are the Orientation of the document – Portrait or Landscape – and the resolution options accessed by clicking the Options button.



22 If you're lacking motivation and want some sparkling prose to liven up your designs, Print Artist comes with an interesting catalogue of quotes that have made a place in history. From Blake and Bonaparte to Byron and Coleridge, you can choose something for almost any occasion.

23 It is possible to export elements of your existing document for use in another, separate document by grouping them together and copying them to the Clipboard. Once you have created a new document (it can be a different type of document, such as an envelope) you can paste the objects directly onto the page. This is useful if you need matching stationery.



24 The Crafts section of Print Artist gives you an insight into what the program can create. The intricate Cut and Fold designs will keep kids amused for hours and can be pasted into your own documents, offering a range of possibilities.

Conclusion

It's important to remember that *Print Artist* doesn't aspire to the capabilities of expensive layout packages – and it's all the better for it.

With its intuitive interface and huge catalogue of graphics (and quotes!), however, it does enable even the novice to get to grips with the common ideas behind this kind of software.

Indeed, many of the techniques you'll be using in *Print Artist* are also found in professional-level packages – albeit in a more sophisticated form – so it's a simple introduction to a potentially complex subject matter.

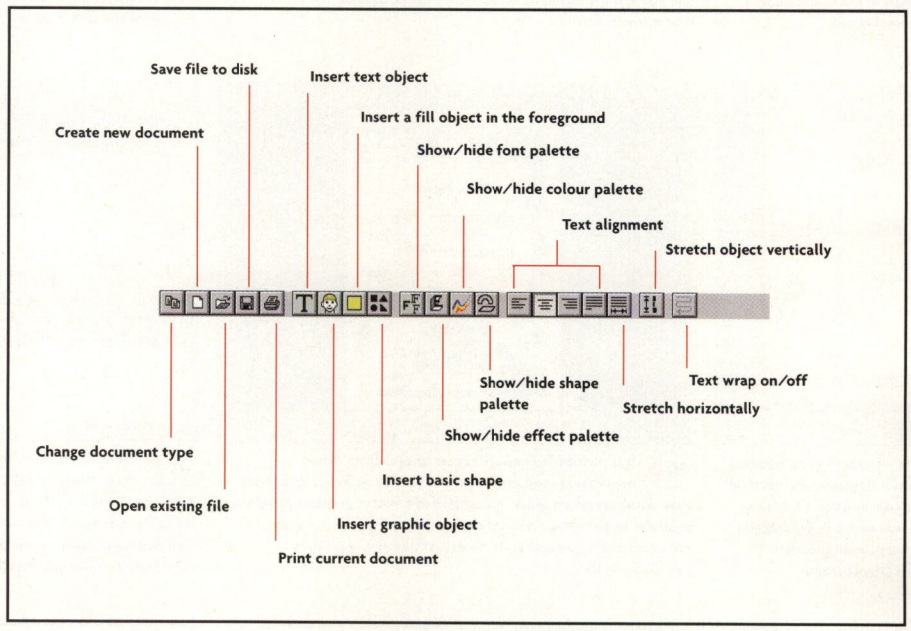
It is well worth planning your design first before you actually start creating it, and be sure to browse the accompanying image galleries thoroughly, as you'll often find that your design is dictated to some extent by the artwork available to you.

Let your imagination run riot when it comes to adding text and using *Print Artist*'s text effects, though, as they can really make your design stand out.

Be sure not to get too carried away with such effects however, as they can detract from your document and make it tricky to read!

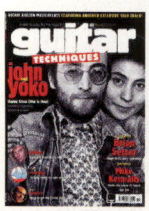
Finally, consider how you are going to print out your finished document, as this will have a bearing on the type of template you choose to work on.

Chances are you'll be printing to an A4 printer so your options will be limited, but make use of the landscape option within *Print Artist* if you want to create folded designs such as birthday cards. It's helpful to memorise the useful key combos in the boxout below – they can really speed things up.



Useful Shortcuts

Save – Ctrl+S
Undo – Ctrl+Z
Copy – Ctrl+C
Paste – Ctrl+V
Fit in Window – Ctrl+W
Zoom 100% – Ctrl+1
Insert Text – Ctrl+T
Insert Graphic – Ctrl+G
Fill – Ctrl+F
Background – Ctrl+B
Maximize – Ctrl+M
Group – Ctrl+Y
Ungroup – Ctrl+U
Contents – F1



About the author
Lewis Brangwen is Production Editor on *Guitar Techniques* magazine at Future Publishing.

Make a newletter with

Microsoft **Publisher**

Newsletters are the bread and butter of home publishing but, with a little planning and a few clever tricks, they can be the icing on your cake of creativity. **Matthew Richards** cooks the books.

There's nothing worse than a dull newsletter. Even if you have a captive audience and a host of dramatically interesting things to say, you can guarantee that people will instantly switch off when presented with a limp sheet of boring-looking A4.

But it doesn't need to be that way. The good news is that an eye-catching, punchy design will work wonders when it comes to grabbing attention and the even better news is that, with a halfway decent DTP package, great results can be astonishingly easy to achieve.

There are plenty of desktop publishing programs that won't break the bank. Serif *PagePlus 6* and GSP *Power Publisher* are both great products, on the right side of £50. If you have Microsoft *Office*, however, in one of its slightly more upmarket variants, the chances are you already have a superb DTP package for home or small office use, in the shape of Microsoft *Publisher 2000*. Equally at home when it comes to creating stylish print documents or flashy websites, this is a humdinger of a program and, not entirely by fluke, the software that we'll be using in this new series of project tutorials.

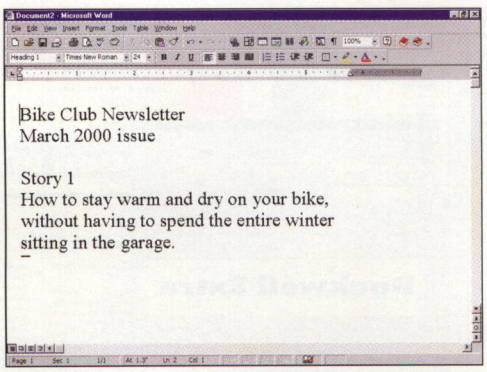
So, without further ado, let's begin. This month we'll be focusing on the creation of a two-page newsletter for a local motorcycle club. Of course, it's the middle of the winter now so all those poor, cold, wet bikers will need all the encouragement they can get, especially if you don't want to lose half your club members before spring, when (hopefully) the sun will make an appearance once again. For the purposes of this project, we'll be making a simple, double-sided newsletter.

We'll assume it's a club of 25 members so we can afford to go for full colour printing rather than the mono, photocopied option. If your colour printer has separate cartridges for black and colour

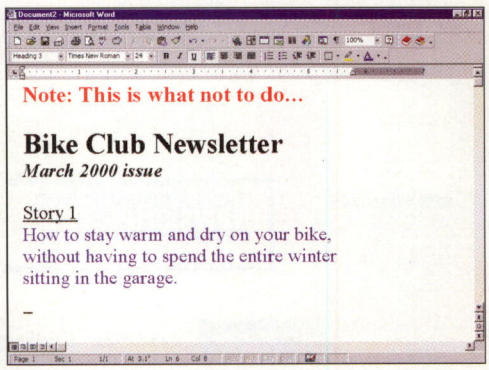
(and you leave most of the text in black) this shouldn't cost enough to empty the club coffers. If your printer uses all three colours to make up black, it would be worth your while to check out the cost of colour photocopying locally or, better still, invest in a printer like the Epson Stylus Colour 660 which you can pick up for around £100 including VAT. Okay then, let's begin...

About the author
Matthew Richards is editor of PC Guide at Future Publishing and has far too many motorbikes.

Start here: designing a club newsletter

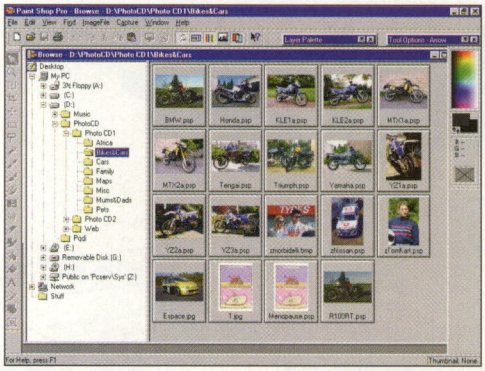

Bike Club Newsletter
March 2000 issue
Story 1
How to stay warm and dry on your bike, without having to spend the entire winter sitting in the garage.

01 **The first steps don't involve Microsoft Publisher at all. If you have several stories to include in your newsletter, the best thing is to type them all with a word processor and import them later. This is especially true if you have contributing writers and you're not writing the whole thing yourself. Generally, a word processor is better geared up for the business of writing text – save your DTP software for design and layout tasks.**

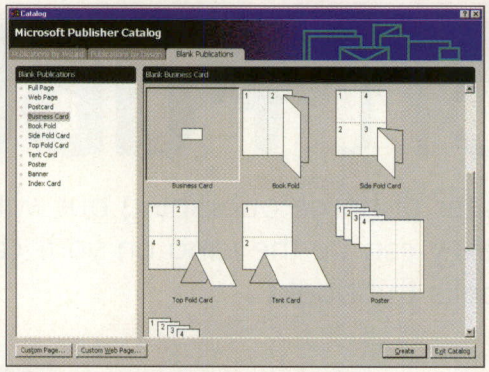

Note: This is what not to do...
Bike Club Newsletter
March 2000 issue
Story 1
How to stay warm and dry on your bike, without having to spend the entire winter sitting in the garage.

02 **Don't bother about styling up the text you're writing in your word processor. Even though Microsoft Publisher (or whatever DTP package you're using) will probably be able to import text attributes like bold, italics, font types and size and maybe even font colour, these are really design issues and you'll want to apply the styling in Publisher. It's a waste of time to have to strip these attributes off before making changes.**

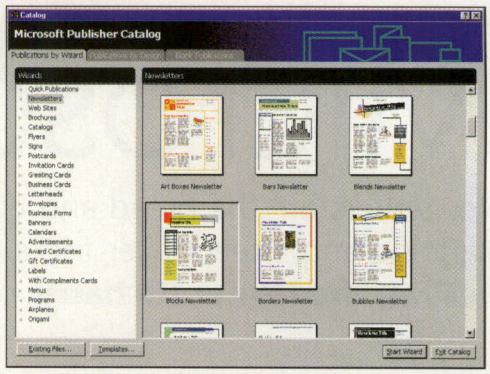
03 **You don't need us to tell you how many words a picture is worth. Let's just say that a newsletter with no picture content will probably go straight into the bin without so much as a cursory glance. The golden rule with pictures is to make sure you've got everything you need in advance. Apart from clipart (more on that later) real photos from a digital camera or scanned in pictures make everything much more personal.**



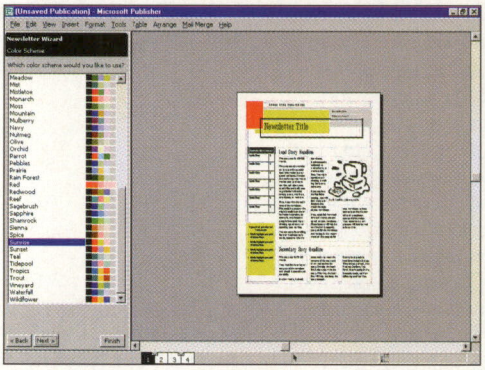
04 It's worth investing a little time in organising all the pictures you're thinking of using in your project. Paint Shop Pro (on the cover CD) is ideal for this. Get all your pictures together in one folder and use the Browse utility to check up on them all. Forget JPEG format for printing – our advice is to use compressed TIF files. These retain all the quality you need while keeping file sizes at a reasonably low size.



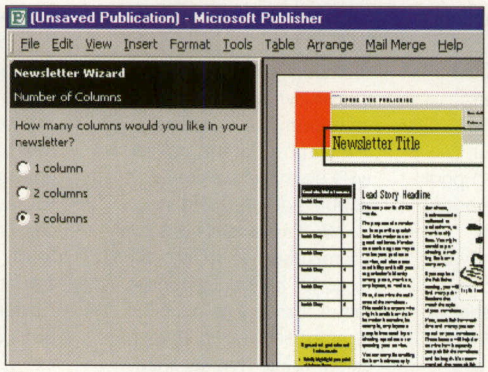
05 Once you've got all the pictures and most of the words (the raw materials of a publication) sorted out, it's time to start thinking about the layout. Publisher comes into its own here, with hundreds of different templates (sometimes referred to as grids) to put at your disposal. The most basic are these Blank Publication ones which simply put fold marks and so on in the right places, but they're not the most helpful.



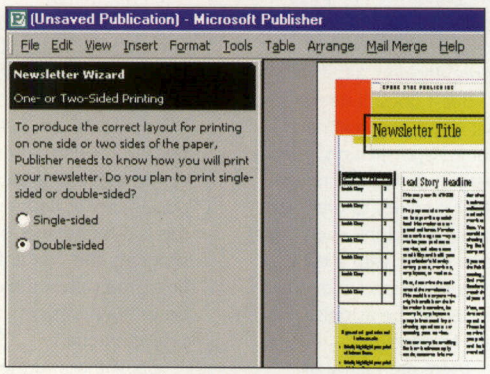
06 The quickest and easiest way of creating a newsletter is to use one of the Wizard templates. Even if you can't find exactly what you want, it's faster to choose a close approximation and adapt it to suit your needs, rather than starting from scratch. Click the Publications by Wizard tab at the top of the screen and choose Newsletters from the list of entries that runs down the left hand frame of the display.



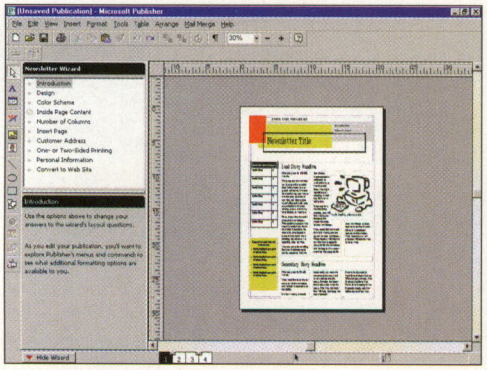
07 You now have a preview screen which shows all the available templates for newsletters, all 34 of them. You can scroll up and down the list looking for inspiration or, if you already know what you're after, pick the closest match. Double-click the thumbnail preview of the template you want to go to the next stage of the process. Here you can pick a colour scheme for your newsletter – we've gone for Sunrise.


(Unsaved Publication) - Microsoft Publisher
File Edit View Insert Format Tools Table Arrange Mail Merge Help
Newsletter Wizard
Number of Columns
How many columns would you like in your newsletter?
1 column
2 columns
3 columns
Newsletter Title
Lead Story Headline

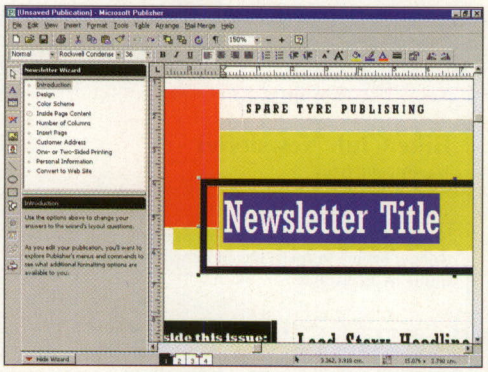
08 The next step is to decide how many columns you want on the page. There are all sorts of design rules about how many words are too many or too few for a column of text but, as a rough guide, a three column grid for an A4 newsletter is about right. You can always change things around later on, and no doubt we will. For now, click the '3 columns' radio button and then click Next.


(Unsaved Publication) - Microsoft Publisher
File Edit View Insert Format Tools Table Arrange Mail Merge Help
Newsletter Wizard
One- or Two-Sided Printing
To produce the correct layout for printing on one side or two sides of the paper, Publisher needs to know how you will print your newsletter. Do you plan to print single-sided or double-sided?
Single-sided
Double-sided
Newsletter Title
Lead Story Headline

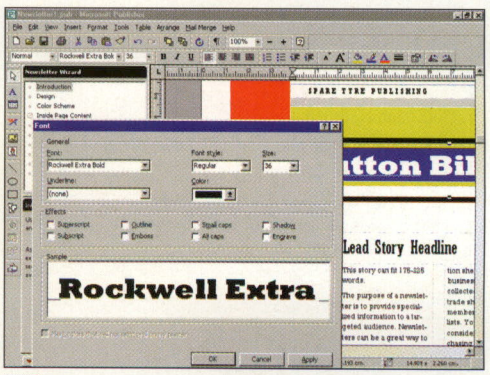
09 Publisher now asks you if you want a 'placeholder' in your new document, which is a glorified term for a database field. You can use these for mail-merging options but we don't need to go into that for the purposes of this newsletter. Let's just say it's there if you need it. The final step is to choose between single and double-sided layout for your publication. We're going for double-sided.



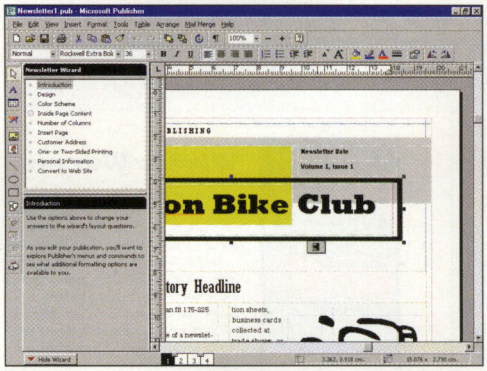
10 We now have a complete template on the screen, ready and waiting for us to insert words and pictures. Note that you can still make changes to the overall design, colour scheme and so on at this stage, using the Newsletter Wizard options at the top left of the screen. This includes options for number of columns, extra pages or even, at the click of a mouse, converting your document to a website.



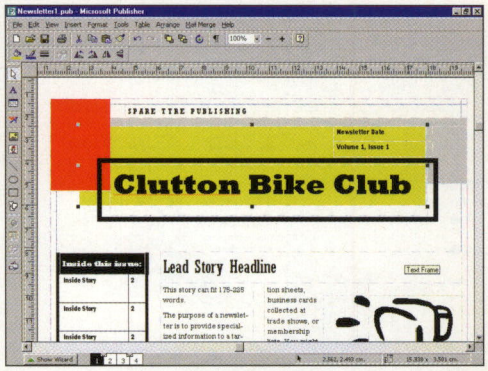
11 Zoom in using the pull-down '%' list in the top toolbar and we'll turn our attentions to the front cover's headline area. For short phrases like these, don't worry about typing them in a word processor and importing them, just type them in directly on the screen. Publisher's spelling checker will soon let you know if you've made any glaring howlers in your typing by underlining errant words in red on the screen.



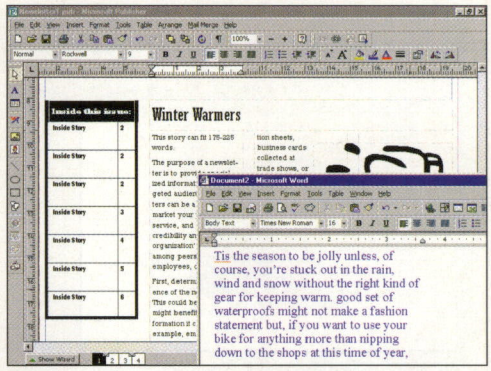
12 The first thing we're going to change is the headline font, which looks a bit thin and spindly for our liking. Bear in mind, though, that it's not good to mix too many fonts on the page, or things will start looking messy. By selecting the text, then clicking Format, Font from the pull-down menu at the top of the screen, you can choose an alternative. The Extra version of the same Rockwell font looks the business.



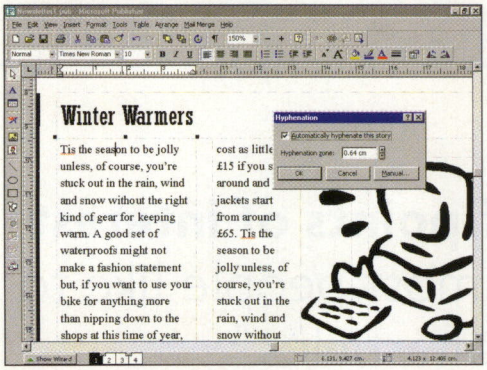
13 While the headline font looks much chunkier, the downside is that it won't all fit within the yellow bar any more. One answer is to simply extend the yellow bar but first we need to ungroup it. Note the closed 'jigsaw' icon under the group of headline items. Click this and it will turn to an open jigsaw piece, ungrouping the individual elements. Then you can adjust the items separately.



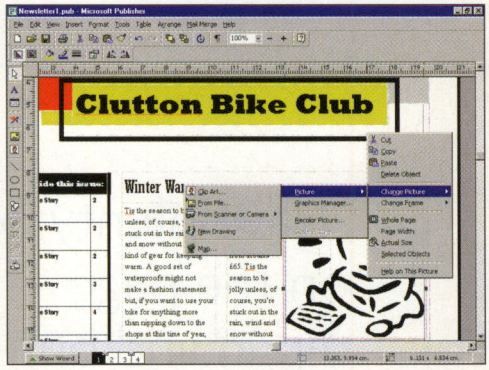
14 We don't need the big wizard frame on the left so we're going to get rid of it. Just click the small down arrow at the bottom left of the screen to magic it away. Now we can devote more of the screen to what we're doing and see what's going on. Having ungrouped the headline elements, select the yellow bar and drag it to a new width using the right hand 'handle' of the frame.


Winter Warmers
Tis the season to be jolly unless, of course, you're stuck out in the rain, wind and snow without the right kind of gear for keeping warm. good set of waterproofs might not make a fashion statement but, if you want to use your bike for anything more than nipping down to the shops at this time of year,

15 Moving down from the headline area (don't forget to change any issue numbers and dates) the next thing to attack is the body text of the first story. As we mentioned earlier, it's usually best to work on long passages of text in a word processor and import them later on. You can use the 'import text' feature but, better still, use Windows' multi-tasking to run Word at the same time, copying and pasting text as you need to.

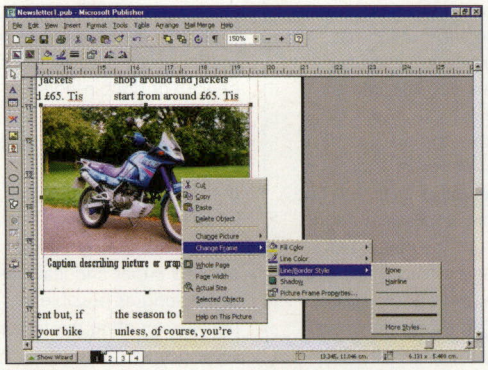

Winter Warmers
Hyphenation
Tis the season to be jolly unless, of course, you're stuck out in the rain, wind and snow without the right kind of gear for keeping warm. A good set of waterproofs might not make a fashion statement but, if you want to use your bike for anything more than nipping down to the shops at this time of year,

16 Use the toolbar at the top to change the attributes of any words that need underlining or put into bold or italics. We've also decided to cancel hyphenation because the columns aren't so thin that we really need it. The more jagged look to the edge of the columns makes the text more appealing and easier to read. To cancel hyphenation, right click in the text area and go to Proofing tools, Hyphenation.

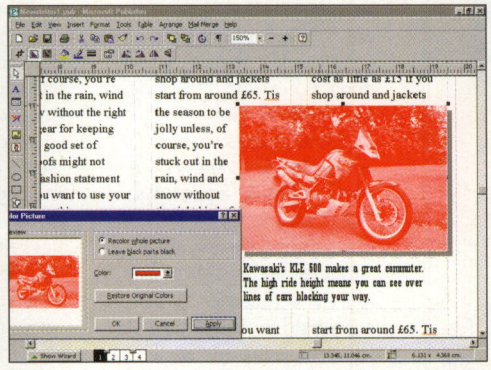


17 That's the text for the lead story finished, almost. You'll find you have to edit it to fit the space available and change the odd word here and there to make things fit better and improve the look. Next it's onto the picture. That original clipart image of the computer on the template will obviously have to go. We'll replace it with a photo. Right click on the existing picture to get a range of options.

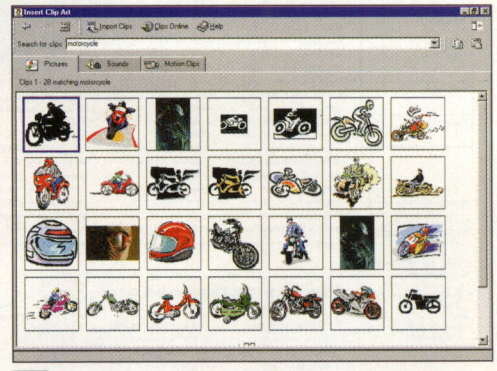
18 You can add clipart from Microsoft Publisher's own collection on the CD (some of which is extremely good), or you can import a file from elsewhere. You can even use Publisher to scan or acquire an picture from a scanner or digital camera directly. All you need to do is right click the picture you want to replace and choose the image source from the range of pop-up options.



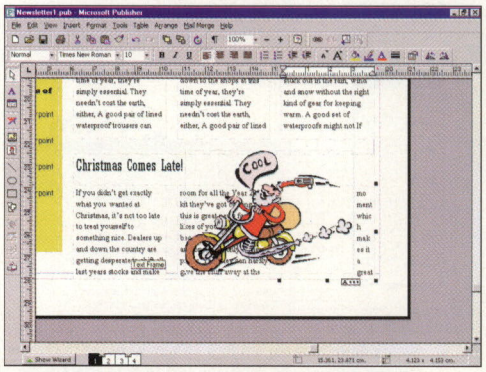
19 Note how, although we've changed the picture, the original caption and frame elements of the picture have remained. All we have to do is type new words into the caption rather than create a whole new element, which saves a lot of time. If you right click the picture you can choose to make more changes to the frame, fill colour and other picture attributes. Here, we're about to add a drop shadow.



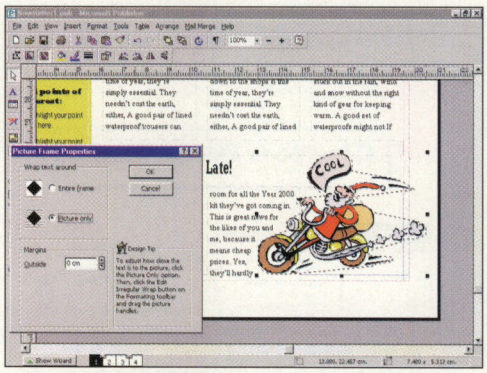
20 The good thing about the drop shadow is that it gives the impression of lifting the picture off the page slightly and giving the document a more three dimensional look. There are other, more freaky changes you can make as well. Publisher's Recolour option enables you to change the colourcast of a picture with just a couple of clicks, which can change the whole mood of a page.



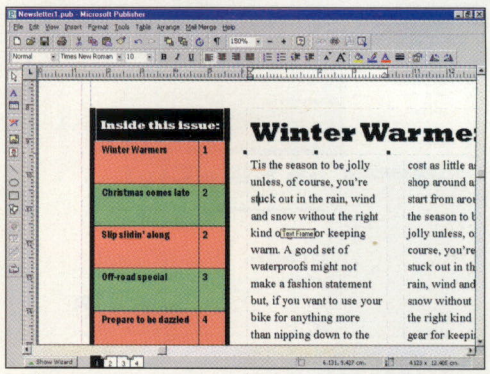
21 For a change of style on the secondary story, we're going with the clipart option. Our advice is always to use clipart sparingly but, in the right place, it can certainly add a little something to a document. Click Picture, Clipart in the Insert menu and you'll get this thumbnail preview screen. The best thing about it is that you can type in the criteria you want Publisher to find and it'll come back with appropriate images for you to browse.



22 Once you've chosen the picture that fits the bill, just double-click it to add it to the page. Next, resize it to fill the space assigned for it. If you do this by dragging one of the corner handles, the image will resize without becoming distorted (too high or too wide). Another bonus is that, because the clipart files are vector based (lines drawn by mathematical calculation), you can resize them with no loss in image quality.



23 Oh dear! We seem to have pictures and words fighting for the same place on the page. Here we're going to run the text around the picture but instead of wrapping around the whole frame, we're going to cut into the outline of the image itself. Right click on the picture, choose Picture Frame Properties and set up the options as shown. Note the difference between this and the previous screenshot shown.



24 Well, that's the all important front page finished. Now it's a case of carrying on, inserting your stories and the associated pictures through the rest of the pages. Of course, if you're just doing a single sheet, that only gives you the opposite side to do, so you're halfway there. Don't forget to put contact details on the newsletter and a quick index of stories never goes amiss, no matter how short the publication is.

Once all the text and pictures are prepared and ready to use, this newsletter would only take about an hour or so to produce. It's worth putting time into the planning stage – it speeds things up later on.

"Have plenty of **points of interest** on the page – most people like to dip in and out of articles."

One of the most important rules of laying out a newsletter is that there really are no rules. You can do what you like to make it look good. But it's worth bearing a few points in mind.

Firstly, there's often a temptation to try and fit too many words on a page. It's all too easy to shrink the point size of the text down and take out another picture to try and squeeze everything in. The net result, however, is that the whole document will instantly become less inviting and accessible. Naturally, if you put people off reading your newsletter, you might as well have not bothered doing one in the first place. A good idea is to print your project out at an early stage, just to see how it's taking shape, so you can make any changes you want to before you get too far down the design road and alterations become difficult to make.

Another top tip is to have plenty of points of interest in the page, rather than just one or two big stories that might not capture the interest of your readers. Most people like to dip in and out of articles rather than sitting down and studying them. Small articles also tend to be read first.

Signposts come in handy here – in other words, use 'straps' (the few lines under the title that tell you what the feature's about) to draw attention to main stories, competitions and articles. Ideally, these should answer the reader's question: 'Why am I reading this?'

Finally, when it comes to printing your finished work, beware of double-sided printing if you're using an ink-jet printer. It's easy for the ink to soak through and merge with the ink on the other side.

Use top quality ink-jet certified paper and leave it to dry as long as possible in between printing the first and second sides. That way you're sure of making all your hard work look as good as possible.

Don't forget to send your finished newsletters to us so we can add them to our collection.

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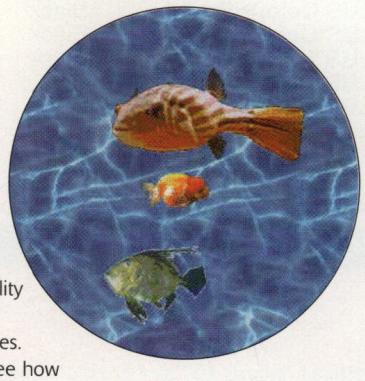
Web authoring with Macromedia

Dreamweaver 2 – Part 2

Darren Irvine shows how Dreamweaver makes light work of creating complex web pages, and introduces it's Javascript and DHTML handling abilities.



Whether you're a complete novice to the world of web page creation, or you've been hand-coding your own webpages since that nice Mr. Berners-Lee released the first spec. for HTML 1.0, *Dreamweaver* has something to offer. Its great depth of functionality, ease of extension and intuitive, easy to use front end are a winning combination for anyone wishing to publish on the web.

Last month we saw how easy it was even for first-time users to get to grips with the basics of *Dreamweaver*. Creating a new site from scratch, adding new pages and links, adding image files, forms and tables: all are made extremely simple using *Dreamweaver*. As a bonus, the HTML code the program produces is nice and tidy, so that if you do need to get in there and edit it by hand later on, no obstacles have been placed in your way.

We also touched on some of *Dreamweaver*'s site-management tools and saw how easy it was to actually publish your finished pages on the internet.

Of course, these days website design and creation is about much more than bog-standard HTML: Javascript, plug-ins, Dynamic HTML and style sheets – all these and more must be considered, and at times it can seem a daunting task. Don't worry though, *Dreamweaver* is easily up to the job.

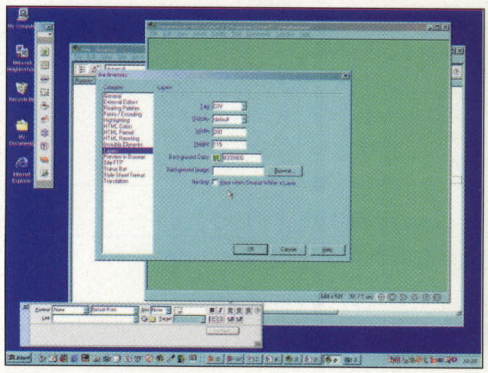
Some of these additional design elements – style sheets say, and simple Javascript – are easily achievable using traditional 'hand-coded' methods. Once you get into more complicated issues, (using multiple layers, and dynamic control of page elements for example) it's best to use a combination of approaches. You could use WYSIWYG for page layout and effects such as cross-browser compatible image roll-overs for example, and raw-code methods for fine-tuning. Again, *Dreamweaver*'s versatility makes it easy to work efficiently in both modes.

This month, we'll see how *Dreamweaver*'s facilities can make your life easier – from simplifying complex layer and table-based page layouts, to using the *Dreamweaver* Library to store and re-use commonly-used page elements.

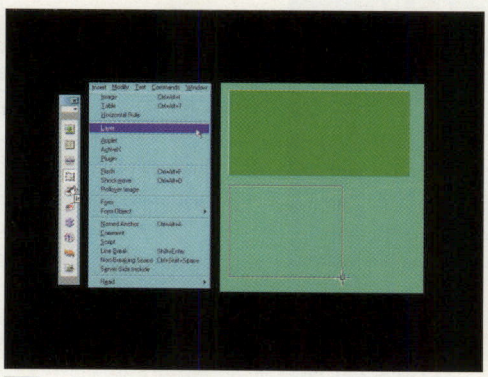
We'll also take a look at *Dreamweaver*'s built-in support for cross-browser compatible DHTML effects, as well as page-element control effects using the Behaviours window and animation using the Dreamweaver Timeline.

About the author
Darren Irvine is a web technologist for a major ISP and contributes regularly to Computer Publishing.

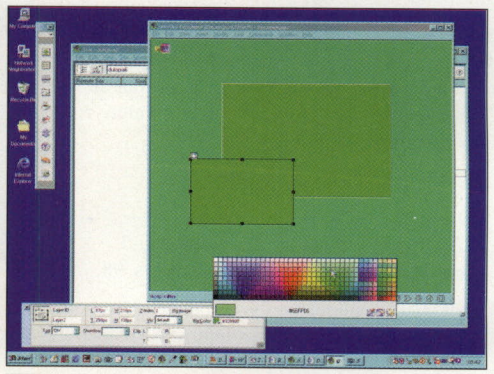
Start here: Discovering layers and libraries



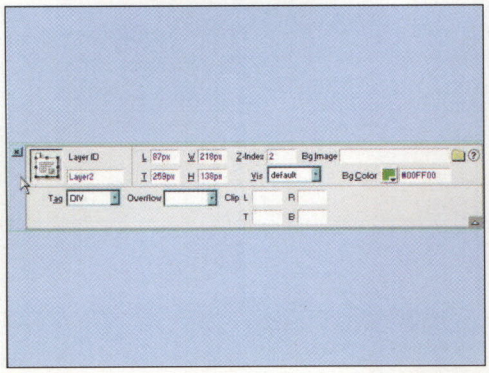
01 It's probably a good idea to set up the default properties for layers before you start using them. Select Preferences from the Edit menu, and click on Layers. You can set up things like width and height, background colour (or image), and whether or not to use the proprietary Netscape LAYER tags. If you want to create cross-browser compatible code, stick to using the default ‹DIV› tags for all your layers.



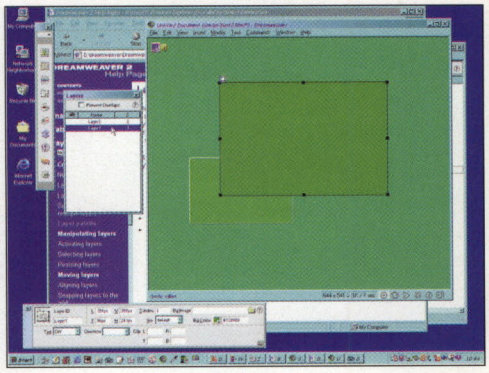
02 There are three ways of adding a layer to your web page. Firstly, you can click on the Insert Layer button on the Objects toolbar, and drag it onto your page – this will add a layer matching the specs set up in Preferences. You can also select Layer from the Insert menu, which will have the same effect. Lastly, you can click on the Insert Layer button and then click and drag on the main edit window to draw a custom-sized layer.



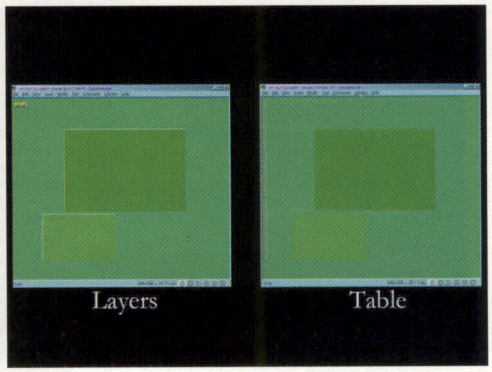
03 Your inserted or drawn layers aren't fixed. You can select a layer for modification by clicking the layer marker in the Document window that represents the layer's location in the HTML code (If the Layer marker isn't visible, choose View › Invisible Element). Alternatively, you can click the layer's selection handle (If the handle isn't visible, click anywhere inside the layer to make it visible). If all else fails, click on the layer's border.



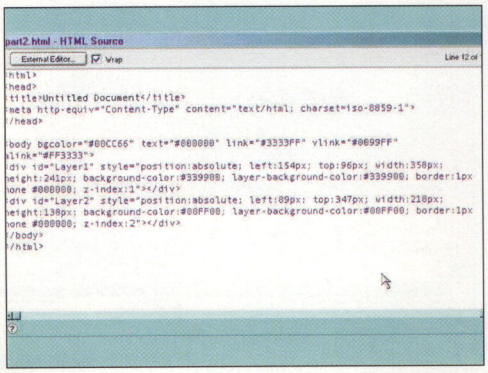
04 Once a layer is selected, you can use the drag bars to change the layer's size and position. You can also use the Property Inspector to change these attributes and others, such as background colour and visibility. Note, it's a good idea to leave all your layers set as Visible until you're completely happy with your page layout – we'll take a look at invisible layers a bit later on. It's probably a good idea at this point to change the Layer ID to something meaningful.



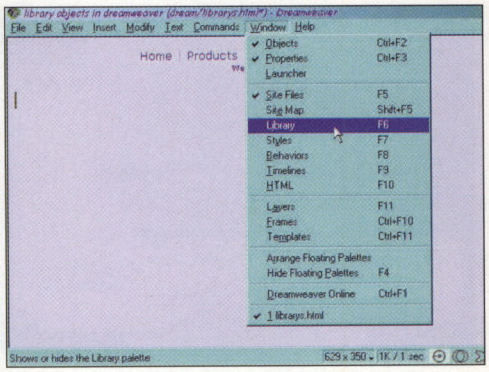
05 Another method of selecting layers (particularly useful when there are a lot of overlapping and nested layers on the page) is to use the Layers Palette. If this isn't already visible, select Layers from the Window menu. As well as selection, you can also use this window to quickly change layer visibility and 'z-index' (a high index means the layer will appear on top of lower indexed layers in the same page of the page).



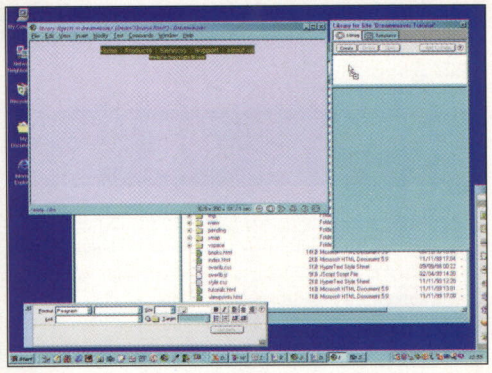
06 As well as being useful in their own right, layers can be used as a quick way of designing a complex table. Draw layers where you want the final cells of your table to be, and then select Convert › Tables to Layers from the File menu. Note, that since layers only work in 4.0+ series browsers, you can also use this option to design a series 3 browser compatible version of your webpage.



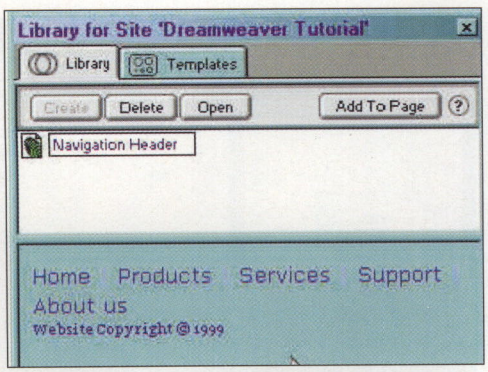
07 As with anything else designed in Dreamweaver's WYSIWYG editing window, you can bring up the HTML source window and tweak things by hand. This can be useful when trying to accurately align multiply nested layers. A handy tip for nesting two layers is to use the source window to simply move the first of the ‹/DIV› tags next to the second one, so that the HTML code for the layers is physically nested.



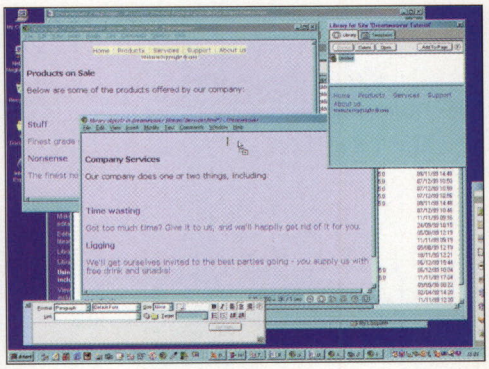
08 Now let's take a look at one of Dreamweaver's big time-saving tools – the Library. Select Library from the Window menu to make it visible, if it isn't already. Basically, the library lets you convert any series of HTML tags/text/whatever into a single element that can be re-used on other web pages as a single operation, and which can be changed site-wide in one go.



09 Adding page elements to your Library is simple. In this example, we have a simple navigation bar that we'll want to use on just about every page of the site – exactly the sort of page element that is a nuisance to maintain and update normally on a large site. Just highlight the part of the page to be added to the library, and then drag it onto the Library window.



10 A representation of the added code will appear in the Library Window. Give it a sensible name so it can be easily refered to later (not a problem with a single entry, but it can be with multiple additions). Note that although certain aspects of page positioning don't appear correctly in the Library (such as use of the ‹CENTER› tag), Dreamweaver remembers the code behind the scenes. The Library addition is highlighted and is now non-editable.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Below are some of the products offered by our company:
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Nonsense
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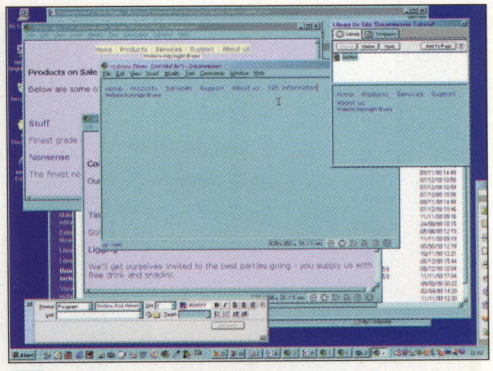
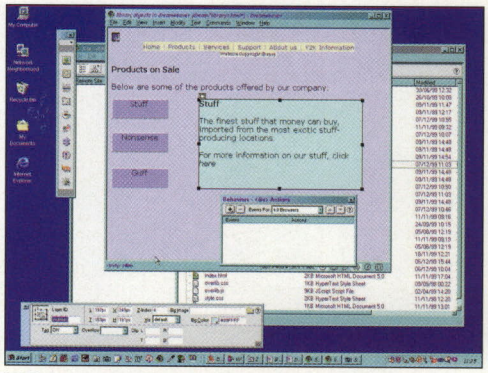
Got too much time? Give it to us, and we'll happily get rid of it for you.
Logging
We'll get ourselves invited to the best parties going - you supply us with free drink and snacks!

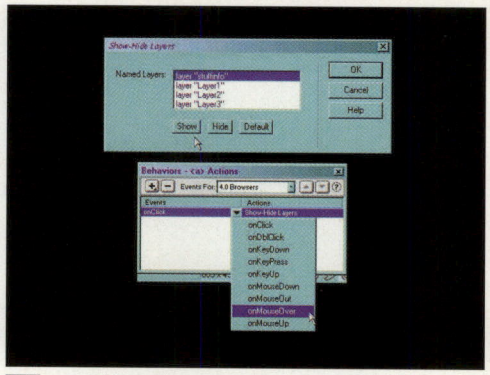
11 Adding Library Items to other pages is also extremely simple. Create or open the page to which you want to add the item. Next, click on the Item in the Item list in the Library window, and drag it to the place on the page where you want it inserted. Alternatively, select the item in the Item list, and click on the Add to Page button to add the item at the current edit cursor position. The added Library Item is non-editable.



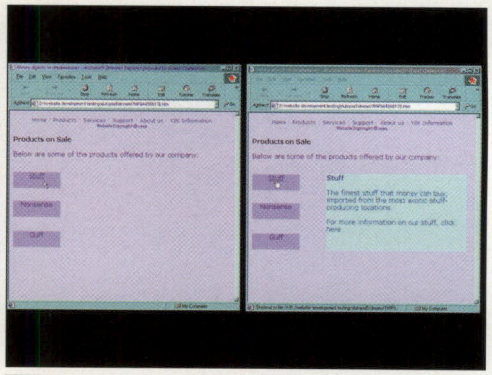
12 If you want to edit a Library Item (for example, as in this case to add more text), double-click on the Item in the Item List. A new editing window will appear, and you can make whatever changes you require to the Item. When you close this editing window, you'll be prompted to update any instances of this item used in your entire site, including files that are currently open for editing.



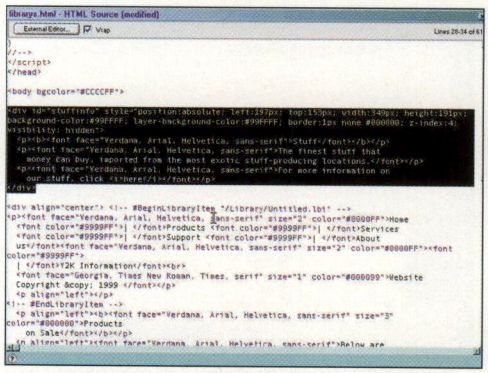
13 Now let's take a look at some of Dreamweaver's cross-browser compatible DHTML features, starting with Behaviours. Use the techniques we used earlier to produce a page roughly like this, using layers, and give each layer a sensible name. Next, bring up the Behaviours window by selecting Behaviours from the Window menu.



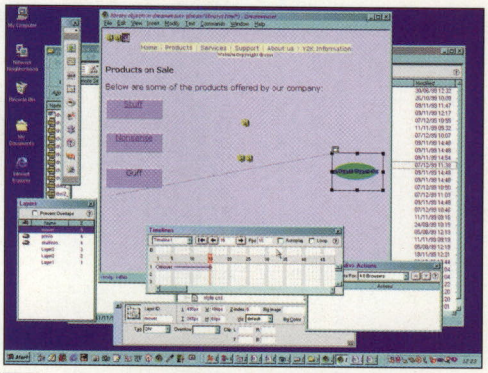
14 Highlight the text reading Stuff and make it a blank link (by typing '#' in the Link text box in the Property Inspector window – you can make it a real link later on). Now you can add a behaviour to this piece of text – click on the '+' button on the Behaviours window – in this case select Show/Hide layers. Select the name of the large layer, and click on Show. Change the default of OnClick to read OnMouseOver.



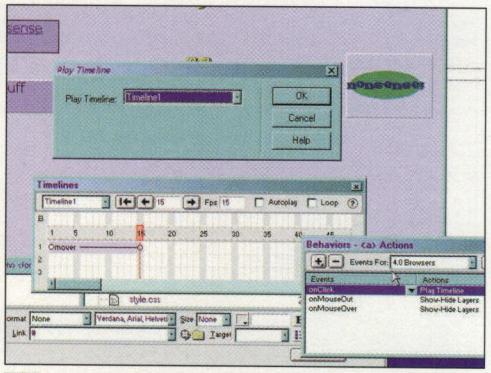
15 Repeat this procedure, except this time after adding a Show/Hide layers behaviour, select the same layer as before and click on Hide. Now change the defaulted OnClick action to read OnMouseOut. The final part of this procedure is to set the default visibility of the large layer to Hidden. Now test this page in a browser. You'll find the large layer appears when the mouse pointer is over Stuff and disappears when the pointer is removed.



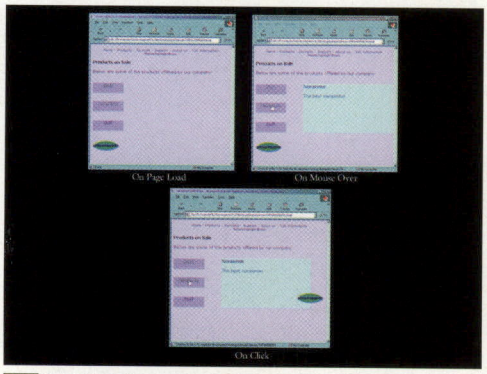
16 On a page like this one, you'll probably want to have a Pop-up layer for each of the buttons on the left hand side. Use the HTML source window to speed things up. Highlight everything between the ‹DIV› and ‹/DIV› tags. Copy it, and paste it however many times you need to. Note that it's very important to change the id=ii part of the opening ‹DIV› tag in each case. Add the appropriate behaviours to the relevant links on the main page, as in steps 14 & 15.



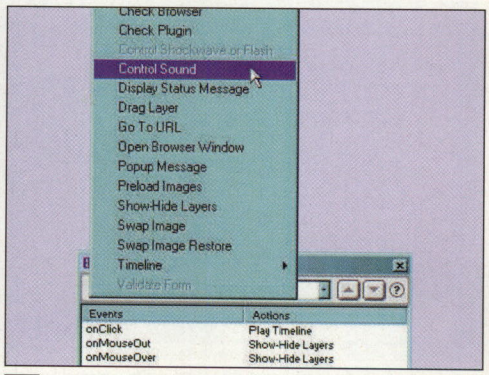
17 Dreamweaver's other main DHTML feature is the Timeline (select Timeline from the Window menu). Add a new layer, and put a GIF image in it. Select the layer, and choose Add object to timeline from the Modify menu. Now, click at the end of the timeline (in this case Frame 15), and drag the layer containing the image to the other side of the screen. A path line will appear. Preview the animation by holding down the Play button on the Timeline window.



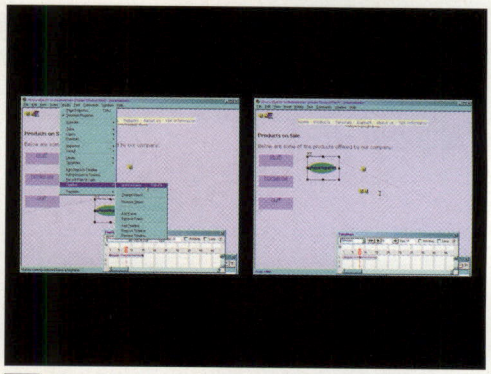
18 Now re-select one of the pieces of text to which you added some behaviours earlier (in this case the Nonsense link). Click on the '+' button in the Behaviours window to add yet another behaviour. This time select a Play Timeline behaviour, and choose the appropriate Timeline (in this case, there is only one). This time, stick with the OnClick behaviour type.



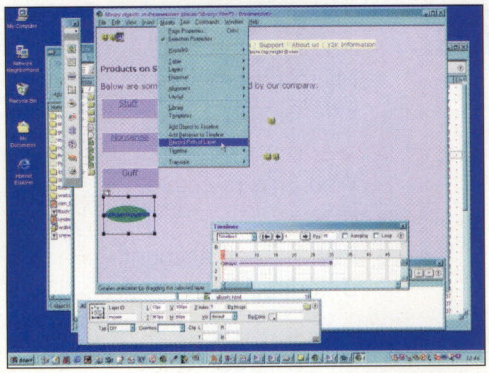
19 Preview the page in a browser again. This time there are three states for the Nonsense button. Moving the mouse pointer over and away from the link results in the large information layer to appear and disappear as before. However, if you now actually click on the Nonsense link, the image moves across the screen. This is a simple example, but you'll be able to adapt this technique to make your pages come to life.



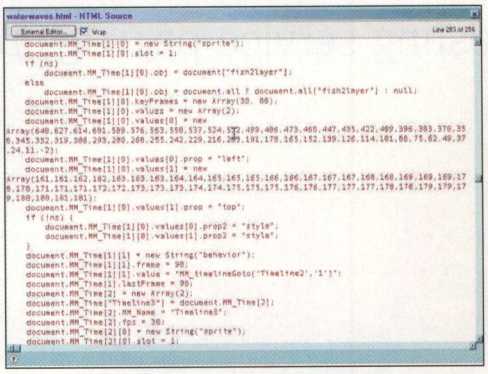
20 You can add as many behaviours to a given page element as you like, from sounds that play when OnMouseover or OnClick through calling your own Javascript functions to launching a new browser window with a specified URL. You can even use behaviours to pre-load the images on your page – select the entire page by clicking on ‹body› in the bottom left of the edit screen: add a Pre-load images behaviour and select the files you want.



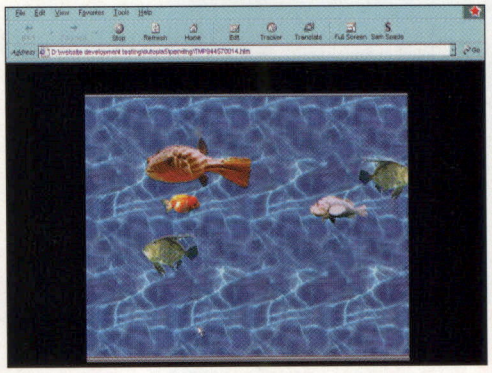
21 Animated objects don't just have to move in straight lines – moving them in smooth curves is simple. Click on a frame somewhere in the middle of the Timeline. Next, choose Timeline -› Add Keyframe from the Modify menu. Youill see the object has moved along itis path. Drag the object somewhere else on the screen – you'll see the path becomes a curve. You can add as many keyframes and path deviations as you like.



22 You can also define the path in which an animated object moves completely by hand. Start by deleting the current timeline (or adding a new object and timeline). Next, select Record Path of Layer from the Modify menu. Drag the object wherever you like – note this recording is semi-real time from when the object is first moved.



23 When you stop dragging the object, Dreamweaver creates a custom Timeline for it, and associated Javascript code to make it all happen. If the object movement appears a bit jerky in places, select any of the created keyframes and move the object to a smoother path. Alternatively, if you're feeling brave, go straight to the HTML source and experiment with the co-ordinates directly.



24 The animation examples given so far are fairly simplistic, but a lot more can be achieved with not too much effort. Get a feel for what might be achieved with a bit of imagination by pointing your web browser at my website: www.thehob.dircon.co.uk/pending (the source for the main example in this tutorial can also be found at www.thehob.dircon.co.uk/librarys.html).

Conclusion

In the first part of this tutorial, we saw how easy it was to get started producing a website using *Dreamweaver*.

This time, we've looked at just some of the 'added value' features that set it apart from other WYSIWYG editors and miles away in usability terms from a simple text editor.

The Library makes multiple-page sites easy to maintain, and although we haven't gone into it in any great depth, you can see that one of *Dreamweaver*'s big strengths is its support of cross-browser compatible Javascript and Dynamic HTML. Sure, you could easily rip off some code and effects from someone else's website or from one of the many sites that act as Steal my Javascript-style code libraries.

> "One of *DW*'s big strengths is its support of **cross-browser compatible** Javascript and Dynamic HTML."

The problem with this approach is that many of these effects are very gimmicky (backwards running clocks, anyone?) and also that your site can start looking very generic.

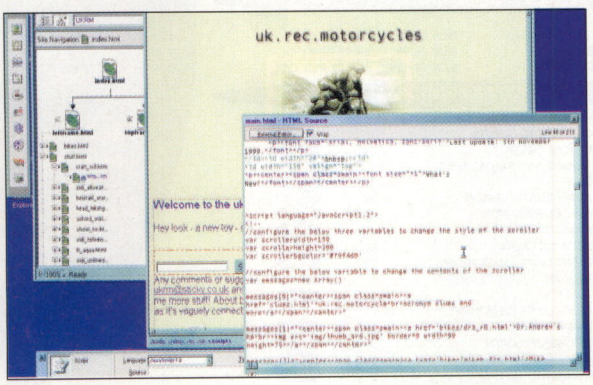
The other approach would be to spend a few months learning Javascript (and probably having to shell out quite a few quid on reference manuals as well).

This method isn't really an option unless you have a programming background or an aptitude for code-bashing. But with *Dreamweaver*, neither of the above methods are really necessary.

It's fairly simple to produce efficient, individual code suited to the style and design of your website. In most cases you don't even need to view a line of Javascript unless you really want to (and if you do want to, then *Dreamweaver* is happy for you to customise its code to your ends).

Dreamweaver isn't perfect by any means (we'll take a look at a few of its annoyances and how to get around them next time) but if you want to produce stylish, dynamic websites, it's probably the best tool for the job on the market (and not just because I say so!).

In the third and last part of this tutorial, we'll be taking a look at some of *DW's* more esoteric features, from support for Server Side Includes (SSIs) to writing your own *DW* extensions. If you have any questions, just drop us a line!



Dreamweaver handles everything from site management, through WYSIWYG editing to Javascripting and dynamic HTML.

Next month

How to extend Dreamweaver by defining your own objects, plus using Server Side Includes.

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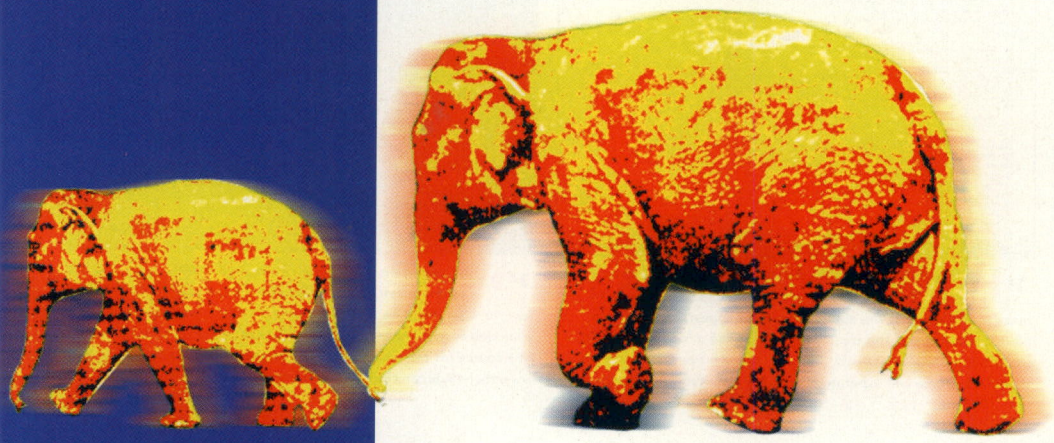

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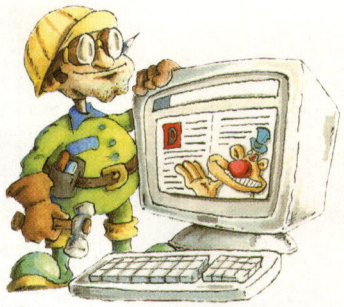

technique: indexes

A good index is invaluable for guiding readers through reference material. **Ed Brown** discovers which DTP packages offer the best facilites.

Indexes are used in a variety of publications to assist readers in finding information. While a table of contents (TOC) provides the overall layout of the publication and assists in finding a particular section, a well crafted index is invaluable for going straight to the place of interest.

In fact, it's a bit of an art and not something that can be easily automated because it requires a knowledge of the subject matter and the target audience. Many word processors provide methods to automatically generate indexes based on word frequencies or a concordance file of words to be indexed. While these methods are a useful way to start an index they are by no means the be-all and end-all of indexes. These automated methods provide very simplistic word listings and should never be mistaken for true indexes.

Indexes help communicate your message and make the material you're presenting more accessible. Creating an index takes time and effort but is an invaluable reference source to your reader for all but the shortest documents.

Remember to start with your audience – think about what they want to find. For example, if you are producing a book on birds, how will your readers find a particular bird? Will it be by common name such as magpie, or a scientific name like pica pica? Will the reader expect to find references to other names such as 'see also House Sparrow, Hedge Sparrow, Tree Sparrow...'?

All these things need to be taken into consideration, and it isn't just scientific indexes where these things apply: every field has its own way of presenting an index and readers have different expectations. The key is to make it clear and concise.

There aren't as many packages as usual this month, because MicroSoft *Publisher* and GSP *Power Publisher* don't provide indexing facilities in any form. *InDesign* is included – it doesn't have any native indexing capabilities but an index package is one of the few plug-ins available.

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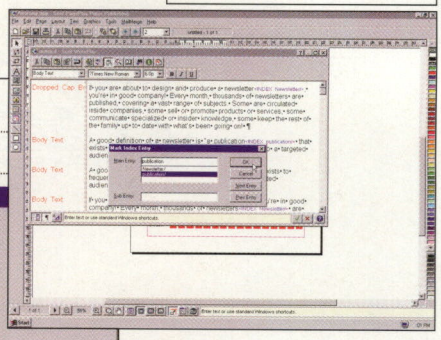
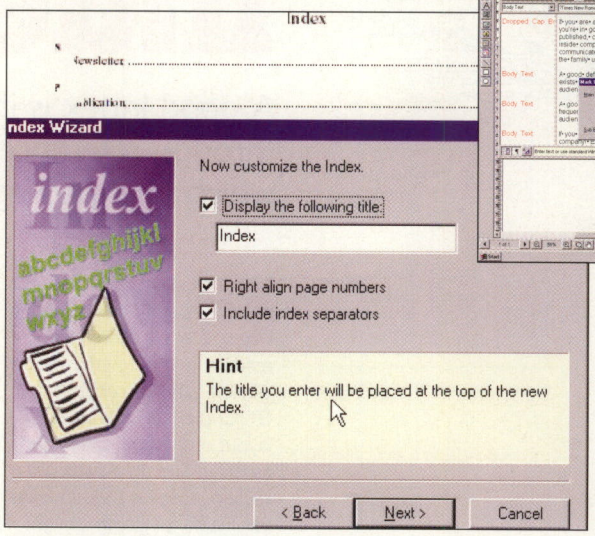




Serif *Page Plus* is the only budget program to provide indexing capabilities and, like many of the *Page Plus* capabilities, it is wizard driven. Index entries are added to the text where required using the WritePlus mode of *Page Plus* and can consist of an entry and sub-entry.

The index entries aren't visible in the layout mode and this could lead to an index entry being inadvertently moved. Index entries only be added at the selected point in the text, there are no options for ranges as there are in Quark*Xpress*. Only two levels of index can be achieved with *Page Plus*. It is possible to find index entries in the text using the next and previous buttons but there are no index sorting options or See and See Also capabilities.

Generating an index via the wizard is straightforward and formatting can be controlled by paragraph styles to produce a neat and well organized index. However the formatting is somewhat limited to the alignment of numbers, leaders, letter separators, and index entry separators for the text. There is little automatic control over such things as number styles and punctuation beyond the basics. The ability to generate a basic index from a concordance list isn't available and index entries aren't imported from word processors. Index entries can be edited by locating then using the next and previous buttons in the mark Index Entry dialogue and then editing the text, but there isn't an overall view of the index to allow easy navigation.

The output doesn't support hotlinks from index entries to text in PDF files.

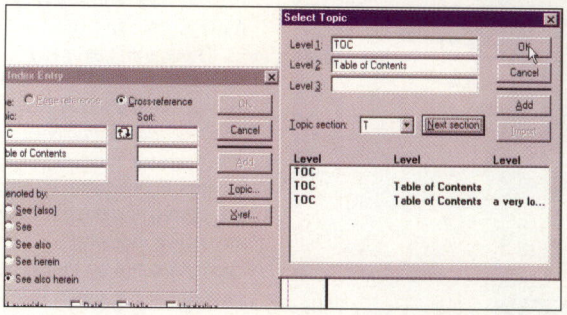
PageMaker 6.5 Plus

0131 458 6842
www.adobe.co.uk
£329

Pagemaker 6.5+ has all the capabilities of Serif *Page Plus* and more.

Index entries can be entered at any point in the text in page layout mode or in Story editor mode but are only visible in Story editor mode, which again means they can be accidentally moved. Up to three levels of index entry can be entered with *PageMaker* and this is likely to be sufficient for most indexes, although it won't be sufficient for military, banking, and government applications.

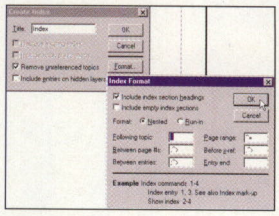
Each level of index can be sorted using a sort phrase. See, See also, and See herein entries are allowed to provide what *Pagemaker* calls cross references within the index.



One particularly attractive feature of *PageMaker*'s implementation of Indexes is the Topic concept.

This allows the user to select an existing index entry as the topic to be entered at the current point. Although this can be a little fiddly, it is also a godsend at avoiding the spelling mistakes when constructing an index.

The generation of the index itself is straightforward. It's possible to generate an index for the single PM file, a book of PM files, and to include or exclude index entries that are on hidden layers. Section headers in the form of letters can be included and the punctuation control between index entries is clear and easy to use.



PageMaker also provides a handy switch for nested and run-in indexes with a preview and this is useful as it covers the two most common types of index layout. *PageMaker* automatically applies paragraph styles to the different levels of the index and these styles can be modified the same as any other style.

As with Serif *Page Plus* it isn't possible to generate a basic index from a concordance list and index entries aren't imported from word processors.

Finding index entries isn't straightforward and without an overall view of the index or a simple way to find entries, you're usually reduced to searching through the document to find the index entry.

Surprisingly, given that this is an Adobe application, the output doesn't support hotlinks from index entries to text in PDF files.

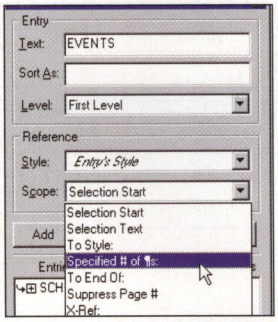
QuarkXpress 4.04

01483 445566
www.quark.com
£768

QuarkXpress extends the indexing capabilities that are present in *PageMaker*. All the same capabilities are in QuarkXpress but there are additional capabilities such as the specification of ranges for the index entries.

These range from the selected entry point to feature items such as a specific style. The ability to specify ranges in this way is extremely useful and one of the outstanding features of Quark's index features.

Up to four levels of index can be specified and each level can be sorted and a user specified paragraph style assigned to the level. Index entries can



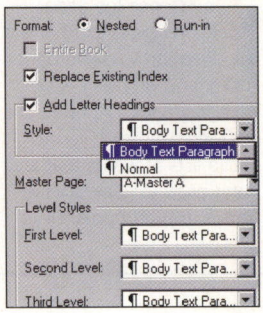
be seen in page layout view which is useful to avoid accidentally moving index entries. Any ranges used are clearly shown on screen.

The same range of cross reference capabilities are included in QuarkXpress as in *PageMaker* but in *Xpress,* the methods of accessing and controlling them is more user oriented. Finding and editing index entries is done in a similar manner to Serif *Page Plus* although it is only possible to find the next index entry and not the previous index entry. There isn't a direct navigation method for index entries.

Index generation is similar to *PageMaker* with the ability to generate an index for a single QX file or a book of QX files.

Section headers in the form of letters can be included and you can specify the styles you'd like applied to each paragraph in the index. There is Punctuation control but this needs to be accessed by a further dialogue in the Edit, Preferences menu.

The control over punctuation isn't as good as in *PageMaker* or Corel *Ventura Publisher* but is adequate. The same handy switch for nested and run-in indexes is present but QuarkXpress doesn't provide the preview. However, index generation isn't as straightforward as the other packages and you have to jump through hoops to set up the location of the index before attempting generation. There isn't a concordance and index entries aren't imported from wordprocessors but hotlinks from index entries to text in PDF files is supported.

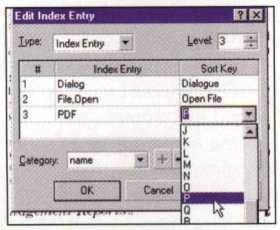


Corel Ventura Publisher 8.559

As a 'professional' DTP package, Corel *Ventura Publisher* provides a concordance capability and can import index entries from word processors as well as providing capabilities similar to those in *Pagemaker* and QuarkXpress.

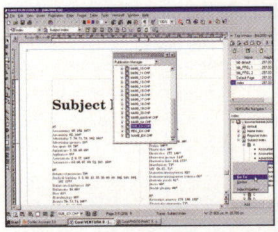
You'd expect top-notch facilities and for the most part, they are – however the range control of index entries isn't as good as the facilities provided in *Xpress* and it isn't possible to generate indexes over multiple files as it is with the book capabilities of *Xpress* and *PageMaker.*

Given *Ventura's* book orientation from the start this may not present a major problem but it would still be



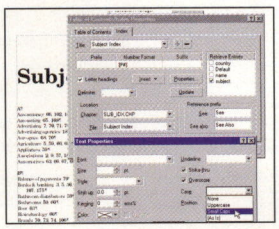
a welcome feature. Up to fourteen levels of index can be specified and each level can be sorted and a unique style applied.

These are program defined however, rather than user defined. Index entries can be seen in page layout and copy edit mode which is a useful visual aid if you want to avoid moving index entries accidentally. See and See Also index cross-references are available but



only the current location can be indexed, not ranges. While *Ventura Publisher* falls just short of Quark *Xpress* in the index range options on offer, it excels at finding and editing index entries and in multiple indexes.

Finding and editing index entries is very easy because the navigator has an index view – all you have to do is double click (or right mouse button) on the entry and you'll be whizzed straight to



the place in the text where the index entry occurs. This behaves in much the same way as index entries in a PDF file so it is no surprise that hotlinks from index entries to text in PDF files is fully supported. Multiple indexes are also available and index entries can be assigned to an index using a category. More than one category can also be included in an index, making it easy to produce a variety of different indexes for different purposes. Index generation is relatively straightforward and section headers in the form of letters can be included.

You can also specify any styles to be applied to each paragraph in the index. There is full control over punctuation and text formatting, including leaders, page numbers, and even caps and small caps.

There are several drop down lists for different numbering sequences but surprisingly not the handy nested or run-in options of *PageMaker* and QuarkXpress.

01753 708406
www.corel.com
£289

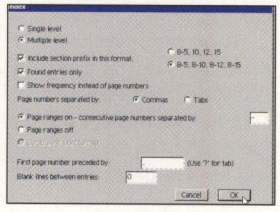
Adobe InDesign 1.0

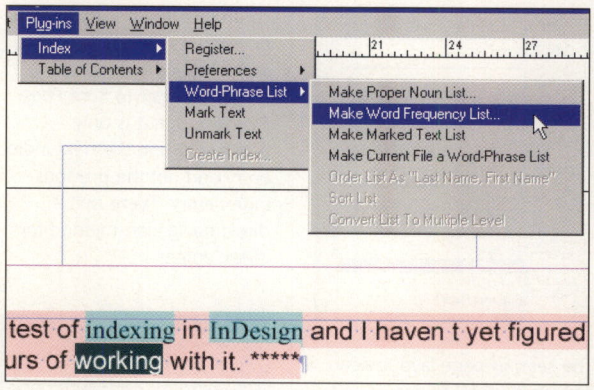
0181 606 4001
www.adobe.com
£470

Although both of Adobe's other DTP products, *FrameMaker* and *PageMaker* have indexing capabilities, Adobe *InDesign* doesn't provide indexing capabilities. We looked at the only available indexing plug-ins for *InDesign*, Sonar Bookends Index.

In essence the Sonar Bookends Index plug-in is a glorified index concordance utility and isn't very well integrated with Adobe *InDesign*. It allows you to build lists of words that are later used to generate the index. It is also possible to add individual index entries to the text but the strength of the product lies in its automatic generation of indexes from word lists.

While this approach allows you to quickly develop an outline of an index, it doesn't provide the control over multiple levels, sorting, and formatting that is required for an index to be versatile and





effective. There is minimal access to *InDesign*'s formatting controls for formatting the index, leaders, page numbers, and the like, which negates much of the benefit of having a plug-in. There is reasonable control over the punctuation and one very useful feature is the ability to export in a database format which does allow you to work on the index and then reimport it to *InDesign*.

However a user shouldn't need to do this simply to obtain an index the way he requires it.

There isn't an easy way to edit index entries and there aren't any hotlinks for index entries to txt in the PDF files so – overall – the plug-in fails to deliver.

On the other hand, it does provide some interesting auto-list generation features that could come in useful in other places.

How they compare

	SPP5	Adobe	PM6.5+	QXP4	CVP8
No of indexes	1	1	1	unlimited	1
Index catagories	1	1	1	unlimited	1
Combine index catagories	n	n	n	y	n
No of level	2	3	4	14	1
Sort of each level	n	y	y	y	n
Format of each level	y	y	y	y	n
Formatting for numbers	n	y	y	y	n
Leader characters	y	y	y	y	n
Letter separators	y	y	y	y	n
Style per entry	y	y	y	y	n
Start bracket	n	y	y	y	y
Start/end bracket	n	n	y	y	n
To style change	n	y	y	n	n
Suppress pg No	n	y	y	y	n
See entries	n	y	y	y	n
Configurable text	n	n	y	y	n
See also entries	n	y	y	y	n
Configurable text	n	n	y	y	n
Punctuation control	n	y	y	y	y (limited)
Live link from index	n	y	n	y	n
PDF link generation	n	y	n	y	n
Index concordance	n	n	n	y	n
Import index from WP	n	n	n	y	n
Total (20)	7	12	18	18	3

In conclusion

Three of the seven packages we've been looking at provide no index capabilities, including *InDesign*, although this has siblings that do provide indexing.

The plug-in costs more than the total package price of the other packages (except for Quark*Xpress*) so it's to be hoped that Adobe soon release a free update to their fledgling package that provides the basic features, indexing included, that were missing from the first release.

The remaining packages use styles and other formatting controls to varying extents to provide workable indexes. Serif *PagePlus*' two level index and wizard approach make the index experience straightforward but the limits are soon obvious. *PageMaker* provides good support for its three levels with good generation capabilities, sorting of levels, and formatting of entries.

Quark*Xpress* provides by far the most flexible way of specifying index entries but is limited on the formatting of things like page numbers. The actual generation of the index is far from simple. Corel *Ventura Publisher* provides some excellent navigation features but not the same range of index types as *PageMaker* or Quark*Xpress*.

Overall, *Xpress* wins out for its huge range of indexing options, though *Ventura Publisher* is notable for its multiple indexes and easy to use Navigator approach to index entries with live links.

None of the packages provides an ideal combination of features. What we'd really like to see is *Ventura Publisher*'s multiple index strategy and ease of use combined with *Xpress*' index range capabilities. This, plus a book facility as provided by *PageMaker* and *Xpress* and would make a powerful indexing solution for all sorts of publications – maybe in future versions! cp

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(Tick one box only)

- 01 Advertising/Marketing
- 02 Corporate/Municipal
- 03 Design
- 04 Imaging/Pre Press
- 05 Manufacturer/Supplier
- 06 New Media
- 07 Print

2. Which of the following do you have in your workplace?
(Tick any number)

- 001 Colour Printer/Proofer
- 002 Colour Copier
- 003 Digital Press
- 004 Digital Camera
- 005 Digital Workflow software
- 006 DVD Player
- 007 Scanner
- 008 Large Format Printer
- 009 Imaging/Design Software for Internet and CD
- 010 Imaging/Design Software for Paper Publishing
- 011 Internet Access
- 012 ISDN
- 013 Macintosh
- 014 SGI
- 015 Stock Photography/Video
- 016 Video Camera
- 017 Video Editing/Production Equipment
- 018 Video Player
- 019 Windows
- 020 Windows NT

3.Which best describes the next product or service you may be looking to purchase
(Tick one box only)

- 01 AV
- 02 Content
- 03 E-Commerce enabling products or services
- 04 Education/Training
- 05 Imaging
- 06 New Media/Effects
- 07 Print
- 08 Workflow
- 09 None

4. Which of these business related titles do you read?
(Tick any number)

- 001 Computer Arts
- 002 Computer Publishing
- 003 Design Week
- 004 Image Reports
- 005 One Stop magazine
- 006 Print Week
- 007 The RPS Journal
- 008 Other, please state

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IPIA

RPS THE ROYAL PHOTOGRAPHIC SOCIETY

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NAGASA The Distribution Association for Printing & Imaging Technologies

PIRA

Digital Print Steering Group

typ

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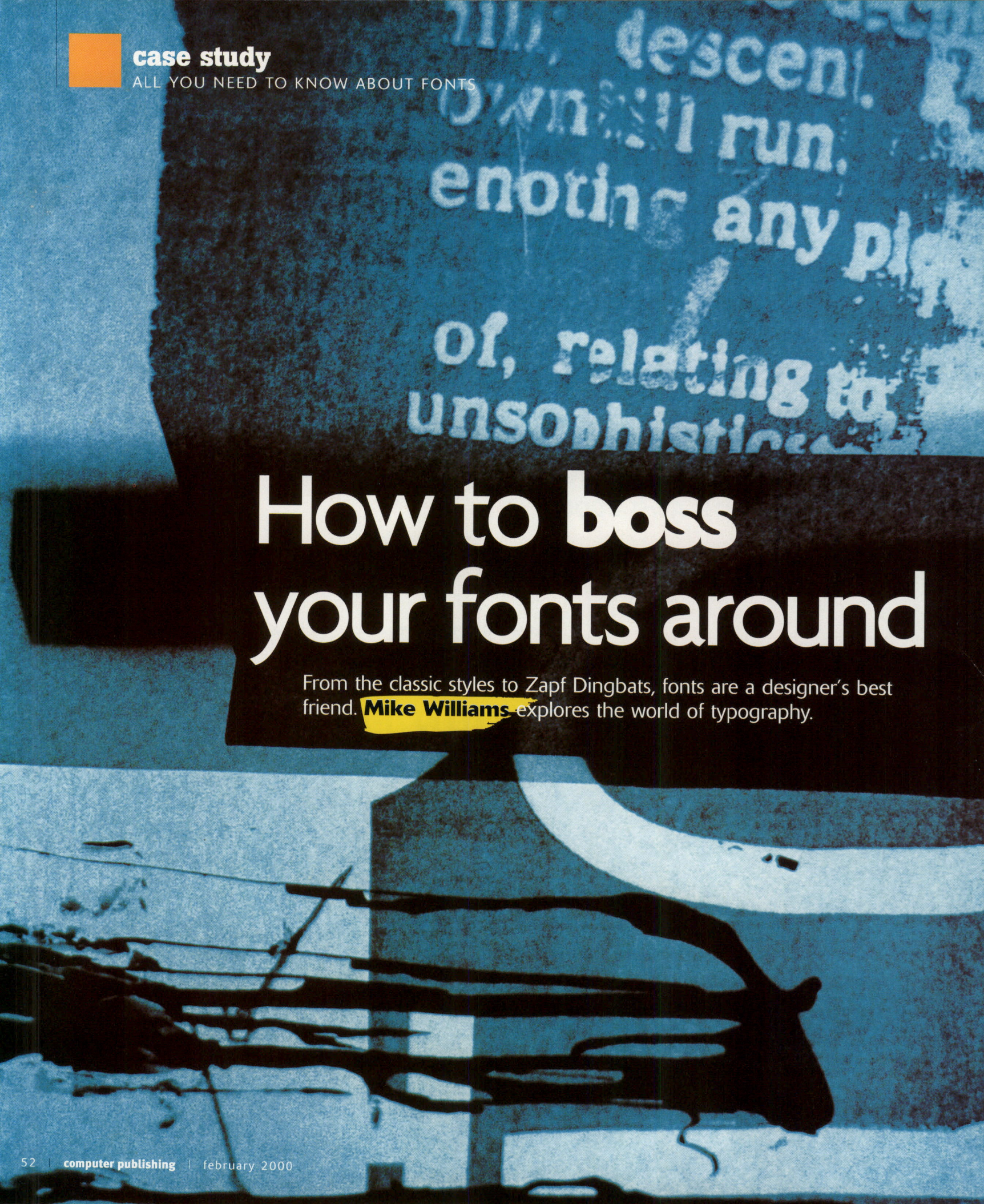
IVCA promoting effective business communication



How to **boss** your fonts around

From the classic styles to Zapf Dingbats, fonts are a designer's best friend. **Mike Williams** explores the world of typography.

I once read a book with the title *How to Boss Your Fonts Around*. I liked the title, though I have to say I was less impressed by the book.

Nevertheless, being in charge of the fonts on your computer is one of the keys to successful desktop publishing. So I want to initiate you into this world.

There is much to cover. If you are going to use fonts effectively then you need to appreciate a little of their history, and understand the different categories of font available.

What is a good font for a headline? What makes a good choice for body text? What fonts work well together?

These are the kinds of question this feature will help you answer. You also need to appreciate some of the technicalities of fonts when used on a computer. What are Type 1 fonts? What is TrueType? Can you design your own fonts, and if so how?

These are some of the more technical issues we will look at. And assuming you have access to the internet I'll also point you at some good sites to visit if you are after more fonts for your system.

Inevitably we need to learn a few technical words along the way. Grab these and become a font expert yourself in no time at all.

And the first term we need to clarify is that of 'font' itself. I tried my dictionary, but the word 'font' as we know it in DTP just doesn't occur. The word 'fount' does but that is hardly ever used in computing circles.

In fact the word was originally 'fount' from type foundries who cast type in hot metal. But the Americans, as often, corrupted the word to its simpler form, 'font', and that is the word which we use today.

It is also important to understand the difference between 'font' and 'font family' or 'typeface'. Most typefaces, like the well established Garamond for example, come in a range of 'weights'.

So you are likely to see Garamond Bold and Garamond Italic as well as the basic Garamond (Regular).

Garamond is the name of the typeface or font family; Garamond Bold and Garamond Italic are alternative weights of Garamond, and each weight is a font in its own right.

So a font is a complete set of characters and other symbols in a single consistent style.

A font family or typeface will comprise a range of fonts but all conforming to the same overall style.

Where our typefaces come from

Before printing was invented all books had to be written by hand – a laborious process which ensured that few books were available.

Letters were scribed with a pen resulting in quite significant variations in stroke width as the pen moved up and down the page. The downstrokes were thick, the upstrokes and horizontals were thin, and the ends of the strokes were accentuated by the use of 'serifs', small embellishments to aid readability.

With the invention of printing, early typefaces followed the same style, and many of these classic faces still exist and are used today in digital form.

Typical examples of these faces, referred to as Old Style, are Baskerville (designed by John Baskerville of Birmingham in the eighteenth century), Caslon (produced by William Caslon at his own foundry in 1725), Garamond (or Garamont) used in books printed in Paris in the sixteenth century, Plantin, Bodoni, Bembo and others.

Garamond

It says much for the original design of these fonts that many are still in wide use today. In addition, many twentieth century fonts like Times New Roman,

Palatino

Palatino and Perpetua are based on the same classic styles.

In the nineteenth century a variation on these classic fonts was introduced known as Slab Serif. In these fonts the variation in stroke width almost disappears to provide strokes of more even thickness. Examples of slab serif fonts are Clarendon, Lucida, Rockwell and Serifa.

While some of these fonts may superficially look like old style serif fonts there are differences. Characters generally have an upright appearance (a lower case 'o' for instance). Slab serif typefaces generally have a bolder appearance than old style ones.

Slab serif was the first attempt by font designers to break away from the classic style, by thickening up the thin strokes. It was not until well into the twentieth century that the next significant development occurred, the complete omission of any serifs on letters, the so-called Sans Serif style. Early examples include

Futura

Franklin Gothic

Franklin Gothic, Futura, Gill and Kabel. The Bauhaus school of thought 'form follows function' also had a strong influence.

In the post war period many fine sans serif faces have appeared, notably Helvetica and Univers, but also interesting fonts like Optima which uses variable width strokes. Interestingly, Helvetica was originally called Neue Haas Grotesk when it first appeared in 1959, and grotesk (or grotesque) is another name for sans serif fonts.

Choosing fonts

Serifed fonts are generally considered to be more readable than those without serifs (sans serif), and are thus frequently used for body text, the main text used for any publication, books, magazines or whatever.

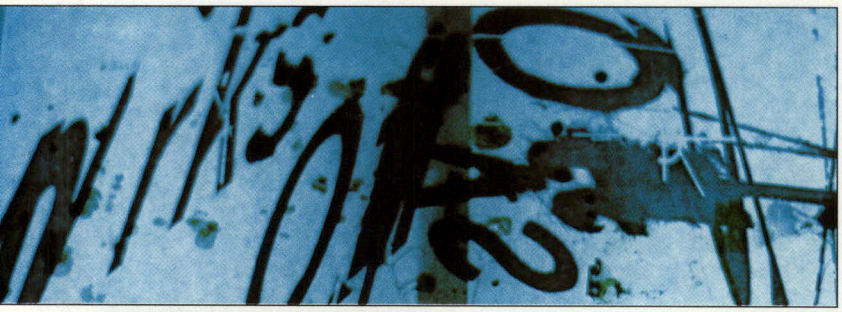
Books, particularly, with their greater uniformity and longer lines are nearly always set with a serifed font. Such fonts also have a classical appeal and make excellent choices for any subject matter which suits this style.

Compared with the earlier classical designs, sans serif fonts were initially considered by many to be ugly (hence the grotesque name).

Today they are widely used for their clarity and simplicity in signs of all kinds (London Underground, modern road signs, hospital signs), and often in

JARGON

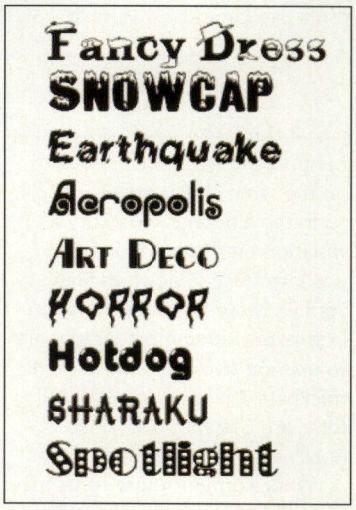
- **Typeface**
  The name of a particular style of type usually including several variants on a basic style
- **Font**
  A single character set within a typeface, e.g. medium, bold, light, etc.
- **Weight**
  Effectively same as 'font'
- **Typography**
  The art of laying out text from its visual perspective
- **Serif**
  Small embellishment to the ends of strokes in letters to improve recognition



"Generally, it's best to use no more than three **font families** in a publication."

JARGON

- **Old style**
  Those fonts, and imitators, based on fonts designed in 16th and 18th centuries
- **Slab serif**
  19th century development of serif (old style) fonts with all strokes of near uniform thickness
- **Sans serif**
  Type styles introduced in 20th century omitting all serifs
- **Script fonts**
  Typefaces which emulate handwriting styles
- **Decorative fonts**
  A general term for typefaces which are used more for their visual appearance than for their text qualities. Often in only one or two weights and often restricted to a limited character set which may be upper case only
- **Baseline**
  Imaginary line on which type sits



There's a huge variety of decorative fonts out there – the only problem is keeping track of them all... and choosing which ones to use.

design-conscious publications, more generally in magazines and papers.

There are, however, two further categories of typeface which you will definitely meet. These are 'Script' and 'Decorative' typefaces.

Script typefaces, as the name suggests, are faces which attempt to emulate a style of handwriting. Earlier examples related to copperplate or italic writing styles: later examples tend to reflect the modern trend for a more disjoint style of writing. These fonts are unsuitable for setting large amounts of text but are good in small doses.

Decorative fonts are those where imagination takes over completely to the point where legibility is almost discarded in favour of visual effect.

Such fonts are best suited for poster work, or where eye-catching headlines are needed, and should always be used with care and to a limited extent.

There's a huge variety of decorative fonts out there. Keeping track of them all and finding the one that you want is the only problem.

Looking at fonts

Superficially many fonts may seem the same, particularly when considering classic old style or sans serif fonts.

With a lot of experience professional designers can recognise typefaces at a 100 paces, but that level of familiarity does take time to acquire.

However, if you don't do it already, make a point of looking at fonts. Try and identify their characteristics, and their differences.

Some letters more readily identify a font than others. An 'S' upper or lower case will repay examination. Look at characters with descenders, particularly a lower case 'g'. The foot of a capital 'R' can also be distinctive. Start looking at fonts and learn to recognise some of their subtle characteristics.

Most fonts used for body text come in a standard weight, sometimes medium, sometimes Roman (after the Roman style of upright lettering).

By default the standard weight is usually referred to as Regular. Most such fonts have at least italic, bold, and bold italic weights as well, and usually provide a full range of characters.

Some fonts, particularly the more widely used ones provide a much greater range of weights. For example, my version of Bembo not only includes the standard weights but also ExtraBold, ExtraBold Italic, SemiBold and SemiBold Italic.

Other variants which can prove useful are condensed, light, ultrabold, shadow and many more.

When it comes to using fonts in any publication, with some exceptions, you should always aim to keep the number of font families you use to a minimum (I exclude decorative fonts here as they are a special case).

If you do decide to mix typefaces then try to choose ones from different categories. For example, if you are using a serifed font for your body text, then a sans serif font will work well for headings and subheadings.

Generally I would suggest that you restrict yourself to no more than three main font families in any publication.

However, if you are a PC *Windows* user then your main default fonts are the ubiquitous Arial and Times New Roman.

Both of these are restricted to the standard italic, bold and bold italic weights (plus Arial Black) which doesn't

Symbols and pictures

Many fonts include no alphabetic characters at all. The classic example is Zapf Dingbats which contains all manner of symbols which are often very useful. As standard, *Windows* systems have two TrueType fonts of this type, WingDings and Webdings. Both are well worth exploring but neither corresponds exactly to the widely used Dingbats font.

Apart from these there are many other fonts out there which include symbols of one kind or another, and many other exotic and fascinating images. There are also specialised music and maths fonts which provide all the symbols needed for typesetting in these areas.

provide much scope.
For anyone who is serious about desktop publishing I recommend that you acquire at least some old style typefaces and sans serif faces (all of good quality) which offer a wider range of weights.

Then if you have a publication which requires main headings and subheadings at maybe four different levels, you have more choice to achieve better contrast and signposting for your readers.

Analysing type

Over the years all the various attributes of fonts have acquired their own names. These are what distinguish one typeface from another.

The 'baseline' is the imaginary line on which all alphabetic characters sit.

The 'x-height' is an important characteristic of any font; a different x-height can effect substantially how a font looks on the page.

Some fonts have a large x-height, others smaller. Depending on the font chosen, text can look blacker or lighter, and the same number of words will occupy more or less space.

One characteristic of most serifed fonts is the 'stress'. If you look at characters with circular components, the thinnest points on the circle will normally lie on an oblique line. The angle of this line defines the stress of a font.

Descenders are those strokes in lower case letters which fall below the baseline; ascenders are those which project above the x-height.

Note that ascenders are often taller than capital letters. You should be familiar with serifs by now, the small ornaments, particularly on capital letters but also on lower case letters.

A serif is joined to the main stroke by a 'bracket'; again the shape of this can be distinctive.

It is also important to understand how variations in a type face are achieved. When creating a bold face, for example, a designer does not simply broaden all the strokes.

Good font design looks carefully at the balance between the different parts of each character. While there are applications which will allow you to bolden a font, and drawing packages like *Illustrator, Freehand* and *CorelDraw* allow you to manipulate fonts in even more ways, be careful.

Modifications like this don't preserve the essential look and feel of a typeface. That is why most typefaces are supplied with a range of carefully designed weights which manage to maintain the essential characteristics of the typeface.

This is particularly true when you look at the italic version of a serifed font. The italic style developed from the writing style used in southern Italy in the late fifteenth century.

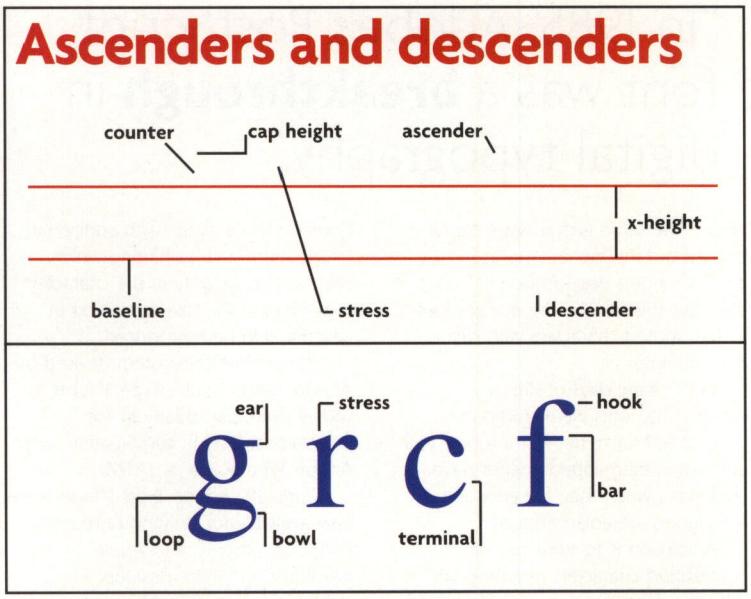
As it has developed and is used today, an italic version of a font doesn't simply skew the letters at an angle: many of the letters are restyled and reshaped to achieve the much more flowing line of the original Italian style.

Look at a lower case 'f' and many other lower case letters. They are very different from their Roman or upright equivalents. There is software which will skew text for you, but 'oblique' text is usually very different to italic.

Digital fonts

If you take any text, the letters 'ABC' will do, and display them at a large enough size on your screen you will find that the letters have a slight but obvious jaggedness around the edges, particularly on lines and curves which are neither vertical or horizontal.

That's because, on-screen, every letter is made up of small dots or



JARGON

- **X-HEIGHT**
  The height of lower case letters, excluding ascenders
- **ASCENDER**
  The part of the stroke in lower case characters projecting above the x-height
- **DESCENDER**
  The part of the stroke in a lower case character which projects below the baseline
- **BODY TEXT**
  The main area of text in any document
- **ROMAN**
  Upright style of lettering
- **ITALIC**
  A slanting script like style of lettering
- **DISPLAY FONT**
  A font designed for headings and display work
- **EXPERT SET**
  A font, provided for some typefaces, containing additional characters

Making your own fonts

If reading this and visiting websites gets you eager to create your own fonts, there are several ways to go about it.

CorelDraw, version 3 and upwards, has the tools to do this. If you want more help from dedicated software there is the excellent Font Creator available from www.high-logic.com/fcp.html. If you want the Rolls Royce of font designers then check out Macromedia's Fontographer at www.macromedia.com, but this costs real money!

"In 1985, Adobe's PostScript font was a **breakthrough** in digital typography."

JARGON

■ TYPE 1 FONTS
The Adobe PostScript format of defining fonts, used on Macs and some PCs

■ TRUE TYPE
An alternative font format used on PCs

■ ATM
Stands for Adobe Type Manager, needed to handle Type 1 fonts

■ HINTING
Additional information included in a font's definition to ensure better rendering at small point sizes.

pixels. The same is true when text is printed but the higher resolution of even a modest desktop printer obscures this fact. So the eye appears to see printed characters with clean crisp outlines.

In the early days of digital typography, fonts were stored in bit-mapped form, but as I am sure you are aware, bit-mapped images have limitations when they are enlarged – the jaggies are enlarged too.

A solution is to store sets of bit-mapped characters in a range of different sizes, but this is unwieldy and takes up more space.

The breakthrough in digital typography was the release, in 1985, of PostScript by Adobe. This not only provided a complete page description language which is still widely used to this day, but also introduced the concept of outline fonts.

Effectively, the characters in any typeface are defined as a set of vectors (forming the outline), with additional information, such as hinting which ensures the integrity of the character regardless of the size or context in which it is to be reproduced.

The outline font system devised by Adobe, called Adobe Type 1 fonts, is widely used, particularly at the professional level in combination with Adobe Type Manager (ATM).

Originally Adobe Type 1 fonts were only available for printing purposes on PostScript printers, and Apple Macintoshes (where desktop publishing started) had separate bit-mapped screen fonts. Macs still use separate screen and printer fonts.

Because of the proprietorial nature of Adobe's Type 1 font system, Apple and Microsoft decided to establish a new standard for outline fonts.

In 1989 TrueType fonts were released and are widely used on *Windows* systems. These are computer-based, rather than printer-based fonts and so provide for both screen display and printing.

Thus rival computer systems have become identified with different and incompatible font systems.

However, Adobe subsequently released details of its Type 1 system, and PostScript and Type 1 fonts have continued to hold sway as far as professional publishers and printers are concerned.

And today, Type 1 fonts are also available for *Windows* systems in conjunction with ATM.

Problems with fonts

The ease with which digital fonts can be defined has led to a proliferation of fonts, some very good, some bad, some indifferent.

This in itself can cause problems. On the whole, if your output is solely directed to your desktop printer the source of your fonts is unlikely to cause any grief.

Even so, it is possible for poorly defined fonts of dubious origin to cause printing problems.

For all of the reasons I have discussed, if you care about the quality of your work, I urge you to acquire a collection of well-known classic fonts obtained from good reputable sources. It may cost more but in the long run it's well worthwhile.

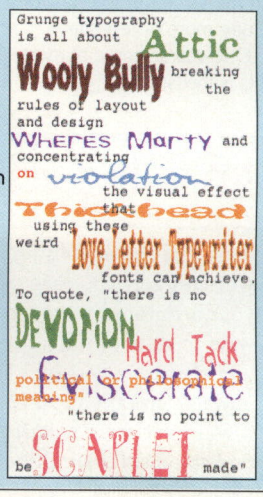
Fonts cause lots of problems, as any printer will tell you. Fonts generally exist outside of any document, so transfer any document from one system to another and that document will only render correctly, on-screen or in print, if the same fonts are available on the new system.

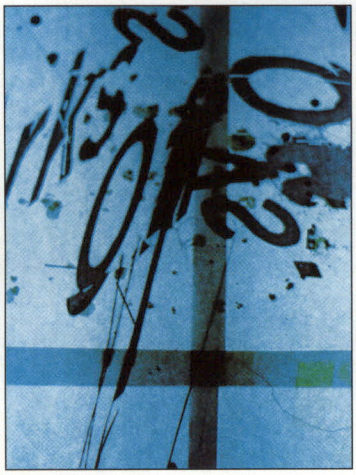
There are even more subtle problems though. You need to be sure that if your document uses a font 'X' and you transfer the document to another system which also has a font 'X', that the two versions of font 'X' are identical or problems can ensue.

This is another reason for working with fonts from reputable sources when moving a document from one

Grunge typography

Recent years have seen a spate of fonts which virtually abandon legibility in favour of exciting visuals. *A Blip in the Continuum* by Robin Williams & John Tollett is packed with flagrant examples of this. (ISBN 0-201-88628-6 for Windows edition, ISBN 1-56609-188-8 for Macintosh edition, price approx. £18). The book comes with a disc of the fonts used in the book – choose TrueType (Windows) or Type 1 (Macintosh) formats.





machine to another.
And if the problems exist on similar systems think how much worse things could be if you are moving from one operating system to another.

Take a *Pagemaker* file from a PC and load it into *Pagemaker* on a Mac. Will it render correctly? Will it heck!

To some extent PostScript does offer a partial solution. PostScript is a platform independent standard so is more transferable from one system to another.

However, PostScript will often depend on the PostScript device, printer, imagesetter or platemaker, having the necessary PostScript fonts installed.

It is possible though to specify that fonts be embedded as outlines within a PostScript file.

This has the effect of making the PostScript file bigger, though not by much, and puts more demand on the PostScript device, but it does avoid most of these font problems.

What it does demand is that your system has the appropriate PostScript fonts available for including in the PostScript file generated, or has the capability of converting fonts into PostScript format.

While this can be accomplished, refinements like hinting can be lost in the conversion, but as I said before this seldom seems to cause problems unless you are working to the very highest standards.

I appreciate that the last few paragraphs may cause a degree of dismay and indeed despair.

Most professional publishers use Apple Macs and automatically work to PostScript standards, so few problems are likely to arise provided that the PostScript device has all the PostScript fonts needed.

Windows users whose output is more likely to be to a desktop inkjet or laser printer will also encounter few problems, other than those caused by rogue fonts from dubious sources.

Where problems are most likely to arise are where documents are originated on a PC and then need to be passed on to a printer who is Mac based. PostScript certainly can provide a solution, as we have seen, but there is a better one.

To overcome the problems associated with PostScript, Adobe launched *Acrobat*, intended as a platform independent file format for document transfer, and after a slow start this is being increasingly used by the publishing and printing industries.

Once a document has been output as a PDF file everything needed to reproduce that document is contained within the file.

More and more industry standard DTP applications, like *Pagemaker* and *Quark*, can output directly in PDF format. PDF is an extension of PostScript so you may sometimes find you need to have a PostScript driver installed before PDF output will work.

Getting hold of fonts

The digital world is awash with fonts. At a rough count I have over 500 font families on my system, probably too many for comfort, yet I have many more on various CDs.

It usually pays to keep a reasonable small collection of the more useful and important fonts ready for immediate use, and store all other fonts separately so that they can be made available as and when required.

Nevertheless, we all need to know where we can get more fonts from to add to those which come pre-installed on our systems.

Details of websites that you may find worth exploring are included.

While there is much that can be downloaded for free, and many clipart collections and magazine cover discs also include fonts, do remember that fonts may be copyright or subject to license just like anything else. So check before passing on any copies.

Fonts have fascinated and excited designers for centuries. Nowadays computers make huge numbers of fonts available for everyone. Get to know your fonts and make sure they know who's the boss! They're your fonts so make the most of them.

Finding fonts on the internet

Huge numbers of fonts are available over the internet, many of them can be downloaded for free. The main font foundries also have websites detailing their wares. They also have free fonts at times and often bundles of good quality fonts at very reasonable prices:

Adobe
www.adobe.co.uk/type/main.html
Details of the Adobe Type Library, plus three free Euro fonts

FontHaus
www.dsgnhaus.com
Source of high class modern fonts

AtomicType
www.atomictype.demon.co.uk
This site is under construction

Agfa/Monotype
www.monotypeuk.com
Adobe Type 1 fonts

Electronic Font Foundry
www.eff.co.uk
Reasonably priced fonts for both Macs and PCs: new Professional Typography CD

Berthold Types
www.bertholdtypes.com/home

The Font Bureau
www.fontbureau.com

1 Fonts
www.1fonts.com/
Here is a selection of free font sites. The Mary Forest site is particularly good for pointing you to hundreds of free font sites.
Acid Fonts also has links to other font sites.
Note that many free fonts have quite restricted character sets, and may not be as carefully defined as the ones that are commercially available.

Fontopolis
fontopolis.simplenet.com

Mary Forest
members.aol.com/mmqchome/fonts/fonts.htm

Emerald City
www.speakeasy.org/~ecf/

Dingbats
dingbats.i-us.com/

Microsoft
www.microsoft.com/truetype/default.asp

Divide By Zero
fonts.tom7.com/

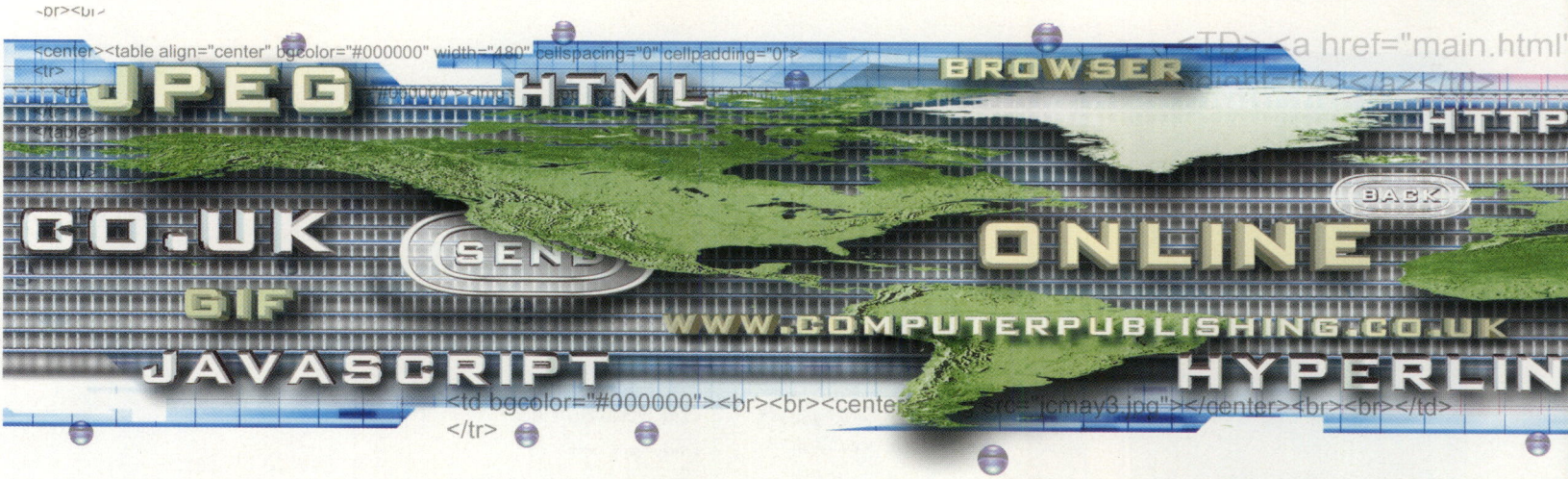
Kemosabe's Font Source
www.fontaddict.com/

Acid Fonts
www.acidcool.com/

You can also find an excellent utility for displaying fonts on-screen (FontLister) at www.theil.com/fl/. Fontastic!

JARGON

- **POINT**
  A measurement of the print trade: 72 pt = 1 inch
- **POSTSCRIPT**
  Adobe's page description language
- **ACROBAT**
  Adobe's portable document format
- **PDF FILES**
  Files generated by and readable by Adobe Acrobat
- **DINGBATS**
  Various symbols and marks used by printers



unravelling the internet

John Kennedy is Wide Awake (and shopping) in America.

Assuming the world hasn't collapsed into Y2K chaos and we're not all hiding in cellars hoarding drinking water, this coming year will see the internet almost totally re-launched in a way which is going to change how all of us spend our time. I'm not talking online games or emailing relatives, I'm talking shopping.

Now please remember that I'm writing all this from an American perspective, and I'm doing this for two reasons.

Firstly, that's where I am living at the moment, so it's pretty convenient for me (and convenience is what it's all about over here, believe me). Secondly, and especially when it comes to technology, what happens in the US tends to happen in the UK six months to two years later. (Or slightly longer when it comes to unmetered local telephone calls for Internet access).

So this Christmas, here in the land where they fight for the right to arm bears, Santa managed to do most of his shopping without even leaving the E-Z-Boy in his grotto.

All Santa had to do was kick back with a root beer in front of his 60" color (sic) TV and jot down a few URLs. Without exception, every television commercial shown here has a website address tacked on at the end. And I don't know if it has reached the UK yet, but there are even plenty of adverts purely for websites themselves – the internet is that pervasive.

As a result of this, and cheap and easy internet access, online shopping is quickly changing the way a lot of people shop. Not just for computer/geek stuff, but everything from food to cars – and in the US that is starting to make some folks nervous. It's not the shop owners who are worried: any shop can quickly and easily stick up a website and create an online store. That's not the problem.

The nervous people are those in local government who are starting to worry that online shopping could have some serious economic consequences, because of Sales Tax. Unlike in the UK, every US State levies its own Sales Tax – figures vary, but here in Seattle it's just over eight per cent. The tax is added to almost everything you buy, just like VAT. Unlike VAT, all prices are listed without the tax added, and it's only when you get to the check-out to pay when it is added. This makes it very annoying: BigMac for 99 cents? No problem: get out your dollar bill, but when it comes to pay you'll need find some nickels to make up the extra.

The other difference between VAT and Sales Tax is that as it is levied by each state, and not the country as a whole, if you buy something by mail order from a company based in a different state, you don't pay Sales Tax.

Now this is starting to be a problem, because many states get as much as 40% of their income from Sales Tax. As the popularity of shopping increases, the more they lose out. Suddenly money is vanishing from the coffers of all the states, and the only winners are FedEx and UPS couriers. If the trend continues, there is a real chance that some kind of Internet Sales Tax could be introduced – a concept which flies in the face of the internet's freedom principles.

That said, most online shoppers I've spoken to don't seem too worried about this potential eight to 10% saving or any impending tax. After all, they have to pay postage instead to get their mail order goodies so they often aren't saving money, they're just saving time and convenience. Like most shoppers they just want a bargain without the hassle, and are more interested in browsing through the web for hours to find the best price they can.

Comparing prices is getting ridiculously easy, as there are plenty of websites designed to do this automatically, and they can actually poll a long list of vendor's sites and sort and list prices for you in a table.

One of my favourite sites at the moment is

Jacey (Debut Art) ✆0171 636 1064 jc@jacey.com

"Having my weekly groceries bought to the front door in the evening is better than **science fiction.**"

HomeGrocer.com. The weekly grocery shop is a real chore for me, and being able to click through a web list and then have all my shopping brought to my front door in the evening is better than science fiction. Scroll though the products, click the ones you want, build up a list of regular items and then arrange a time for the delivery man to appear. No parking to worry about, no queuing up – it's just fabulous, and for the sake of all British men I hope it becomes more widespread in the UK soon. [Editors note - Iceland already have an internet shopping service, Tesco, Sainsbury's and Somerfield have services operating in some areas with more to follow]

However even this is passé now: the coolest shopping sites make a big thing of 'users comments', which are pretty good too. Imagine that while you are shopping, you can get advice from everyone else who has ever bought the products you are interested in. No more guessing at manufacturer's specifications while squinting at a tiny picture – now real people who spent real money are only to happy to spill the beans.

There's never been anything quite like this before: while magazines are still a popular source of reviews of course, you may not find a reviewer who sees things the way you do. In a lot cases the people who write those reviews have different expectations and needs from the people who are interested in doing the real buying, and whilst this doesn't stop good reviewers telling you want or need to know, some may not see things the same way you do.

In contrast, encouraging real customers to voice their opinions achieves many things: it can give you a warning signal to avoid a product. It averages out many different viewpoints and it also gives immediate feedback to manufacturers. This in turn encourages the development of better products: no large company likes to be complained about in public.

And don't just take their word for it... 'users comments' invites the public to reveal their opinions of products bought online, so you're less likely to be diddled.

As a software developer, I scour newsgroups looking for references to my software: it's a great way to pick up on common problems, and discover misunderstood areas which need improved.

OK, so if someone is complaining in a newsgroup it's a little late, and there is the potential for damage. Handle it right though, and you look like a responsive, caring company and you can actually make a win out of the situation.

Some online stores aren't so keen to let you listen to just anyone's opinion, and the current hot new feature is 'Personal Shopping Assistants'. Why struggle to pick a present all by yourself in cyberspace, when a real, live person can 'help' you with suggestions and steer you through the site. I'm actually not to keen on this one: one of the reasons I like shopping online is to avoid other people and have time to do everything at my own pace (and it makes buying female underwear possible for a shy person like me. That's underwear for my wife, I hasten to add). Having someone virtually breathing down my neck would put me off in an instant, but I'm sure it can help others.

Although online shopping is frighteningly common in the US, the UK is catching up. There are even some advantages for British online shoppers – credit cards in the US don't seem to offer the same protection as they do in the UK. Only recently are banks here producing cards which do offer the same sort of features which we've taken for granted for years.

Nevertheless, online shopping is popular and becoming more so all the time. I can guarantee that by the time Christmas 2000 comes around you will be doing a fairly large proportion of your shopping online: best start marking all those websites now in time for the January sales...

About the author

John Kennedy is now a resident of the USA and buys lots of female undergarments online.

reviews

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All the latest creative hardware and software **reviewed and rated**

Every issue we put all sorts of DTP related hardware and software through its paces, with the single aim of giving you crucial buying advice. Please let us know if you have any queries or suggestions.

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Problems? Just ask

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The ratings system

Our rating system is simple. We score each product on value for money, ease of use and how it performs. Truly exceptional products will score up to five stars, and may win a special Value award or perhaps our Excellence award, reserved for the very best!

Verdict

VALUE	★★★★★
EASE OF USE	★★★★★
PERFORMANCE	★★★★★
OVERALL	★★★★★

You'll find our verdicts very easy to follow.

Epson Stylus Colour 1160

FOR
PC
Mac

If you want bigger, faster, brighter output from your printer, **Nick Veitch** may have the answer.

Key Features
- USB and parallel interface
- A3/A3+ format
- Fast output
- Reasonable plain paper results

System Requirements
- Win 3.1/95/98/NT and Mac drivers available.
- USB or parallel port required.

Distributor
Epson
01442 227227
www.epson.co.uk

Price
- £315

Inkjet printers have advanced a lot in recent years, and are now widely used for quality colour reproduction as well as being a cheaper alternative to laser printers. New technology in terms of print heads, inks and special paper has meant that they are no longer just the budget choice for desktop output, but are capable of real quality output.

The 1160 is an attempt to expand the market further, by offering a higher throughput, large format printing solution for business or the more creative home user. Does one really need A3 output? Well, if you look at it as an alternative to getting A3 proofs done at a print house, or indeed, as a way to output full bleed A4 artwork, then maybe you do.

This printer uses Epson's MicroPiezo print head technology found across the Stylus range, including their variable sized-droplet (VSD) technology. Effectively, the printer has two print heads – a 144 nozzle mono printhead and a 144 nozzle head for the cyan, yellow and magenta inks (48 per colour). What this gives you is a 1440 horizontal by 720 vertical dots per inch resolution. If you want to know what that means in layman's terms, why not look at the 1:1 reproduction of a sample printout on this page – impressive, you'll agree.

A lot of people bemoan the fact that inkjets require special paper, which contributes to high running costs. Well, you can print on plain paper from the 1160, even up to the same resolution as with the special paper. The results aren't as good, though the driver tries its best.

The reason is simply that plain paper won't accept the same amount of ink as the special paper, and less ink means a less vivid image. The results on plain paper aren't terrible, but they aren't 'photo quality' either. The good news is that Epson branded paper (A4) is only 50p a sheet.

While we're on the subject of running costs, both the black, and the colour cartridges cost £15 to replace. With Epson claiming 900 pages of text per black cartridge, and 300 pages at 15% coverage for the colour cartridge, that would mean about 2p per page mono and 5p per page of colour. As we all know though, 15% coverage is pretty light for DTP work, and also assumes even use of the three colours.

Inkjets are no longer a budget choice, but offer real picture quality. This quiet little runner from Epson does A3 proofs at an economical speed and price.

One of the most impressive things about this printer is the amount of noise it makes – very little. In operation, you can scarcely hear it over the usual noise of computer fans and such.

According to Epson's figures, it produces 42 decibels when printing, which if my old physics book and my memory are both correct, is about the level of a quiet conversation.

Another key feature of the 1160 is speed. It can whistle through plain text, mono pages at a rate of over nine per minute, putting it in the same league as many lasers. Obviously, huge photoquality images are going to take a bit longer – two to three minutes for an A4 page, but this is still pretty fast for this resolution.

In spite of these impressive qualities, the 1160 isn't a large beast. Obviously, as it's an A3 printer, it is wider than many A4 inkjets, but scarcely much deeper, at 31cm when idle, and 70cm with the feed and output trays open.

The use of separate black and colour cartridges, the speed and size of the printer and the excellent quality output make this a versatile solution to home and business output.

Verdict

VALUE	★★★★★
EASE OF USE	★★★★★
PERFORMANCE	★★★★★
OVERALL	★★★★★

"A very versatile, fast and cost-effective printing solution for the DTP enthusiast."

computer
arts
Britain's biggest-selling creative magazine ▸ Mac & PC
Win
An HP DesignJet ColorPro GA printer!
Exclusive full 30-day demos
Dreamweaver 3
& Fireworks 3
Also this month, in the biggest-selling magazine for creatives:
▸ Full version of trueSpace 3 absolutely free, plus money-saving upgrade offer!
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▸ Master Photoshop techniques
▸ Plus effects house Smoke & Mirrors profiled, 3D Skills, Exposure, the latest news and much more
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PhotoSuite 3

FOR **Mac**

A comprehensive photo editor that qualifies as a drawing package, with internet links as well? **Dan Hobart** investigates a revamped classic.

Key Features

- Drag-and-drop photos from the web
- Create albums and slide-shows
- Edit photos with over 30 special effects

System Requirements

- Pentium 166 MMX
- 32 MB Ram
- 80 Meg Hard disk space
- Win 95/98

Distributor

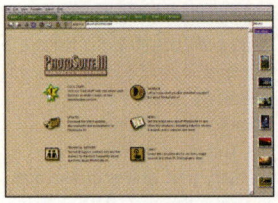
- MGI Software
- 0171 365 0034
- http://www.mgisoft.com

Price

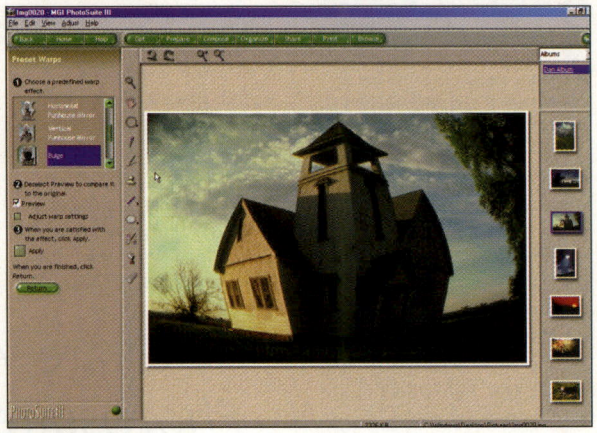
- £46.99

While at first glance *PhotoSuite 3* may appear to be a tool for collating and organising your photos in a manner similar to Presto *Photoalbum*, it does, in fact, have a huge number of tricks up its sleeve. From acquiring photos straight from your digital camera or scanner directly, *PhotoSuite* will allow you to edit them to your heart's content, placing many useful tools at your disposal.

Finding your way around the bewildering array of options and sub-menus can be tricky at first due to the way the program is laid out. There are various command categories at the top of the screen, which have sub-commands on the left, with the photo itself taking centre stage. In fact, there are so many commands available that the designers have even decided to throw in a 'button' (as seen in Internet *Explorer*) to allow you to cycle back through the previous pages of commands! Once you get used to the setup, you'll probably be as impressed by the presentation as we were: the animations and textures which decorate the windows are just one example.



PhotoSuite's web browser allows you to connect to PhotoSuite's own website to download images and content. You can also download any software updates from here.



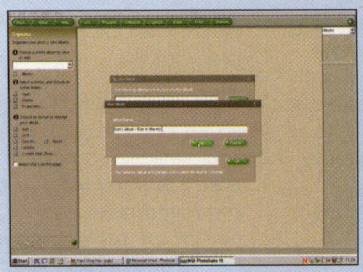
There's a number of different warps you can distort your photos, some of which give the old 'funhouse' mirror effect.

PhotoSuite is equipped with many tools which *Paint Shop Pro* users will probably be familiar with, from rudimentary drawing aids, to a large selection of standard and effect brushes, various fill tools etc – the list goes on.

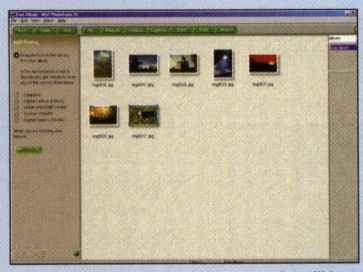
PhotoSuite is pitching itself as primarily a photo acquisition and editing tool, so it's surprising that they've included drawing functions more suited to a straight drawing package. After all, you're hardly going to want to doodle all over your family albums are you? Nevertheless, the tools are there if you need to use them. *Photosuite 3* has developed from what was originally a scanning and bitmap drawing package, which probably explains why many of those features are still here – though they may not make managing your photos any easier.

Creating an album in *PhotoSuite* is a little more

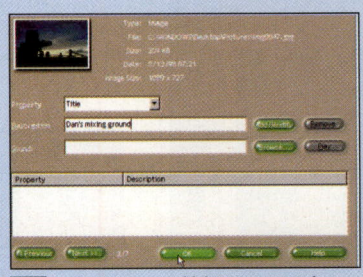
Creating a photo album



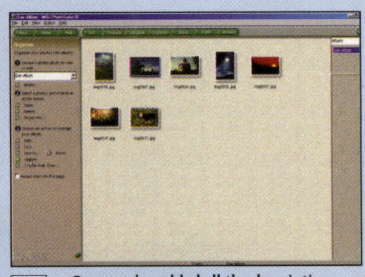
01 To create an album click on the large 'organise' button on the main menu. Then Select Album, then New Album. Give your album a name and from here you're ready to add pictures.



02 Click on Add to add photos and you'll be presented with a choice of picture sources. If they're on your hard disk, choose computer, then select the images. Note: hold down shift or control to select multiple images.

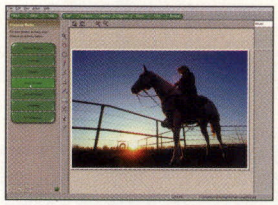


03 If you want to add descriptions to the various properties, right-click on the appropriate picture then select a property from the pull-down menu and enter the description in the box, then click OK.



04 Once you've added all the descriptions, click on Update and your album will include the new fields. Now repeat these steps until the album is complete and Bob's your father's brother.

complicated than doing so in Presto *Photoalbum* due to the interface. The results generally aren't as pleasing either, but it's worth remembering that *Photoalbum* was dedicated to creating photoalbums and



PhotoSuite places a large number of editing tools at your disposal, many of which you may already have used.

little else, whereas this is merely one of *PhotoSuite*'s many functions.

When you add pictures to your albums you can type in descriptions of various properties – such as where the picture was taken and the people in it, right down to the camera settings used. *PhotoSuite* treats these albums rather like a database which could be useful if you're planning to convert a collection of photoalbums to digital projects. You could, for instance do a search for all photos taken at Brighton in 1987, and the software would return all such photos and the albums that contain them.

Elsewhere you can also convert your albums to slide shows, or *PhotoSuite* will generate a web page from a page in an album or a single photo if you wish. There's no way of publishing these pages directly to the internet, but hey – if every piece of photo manipulation software allowed you to do this, *Front Page* and other HTML editors would be out of a job!

Net connectivity

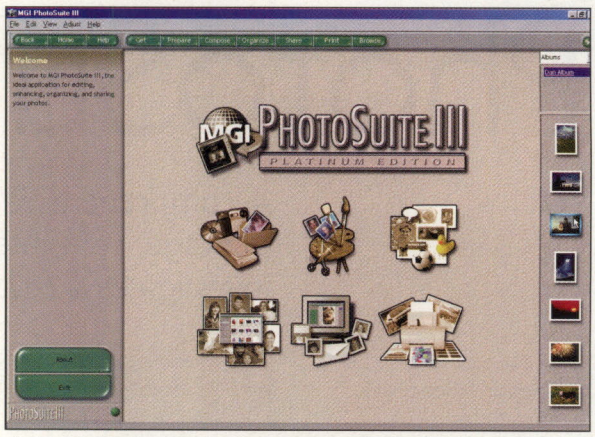
The web pages generated are fairly no-frills, with a basic background texture and little else. But if you simply want to share your albums with friends and family, as MGI reckon you do, then this is one way to do it. You can also email a photo – *PhotoSuite* places the selected photo in the body of the message.

It's interesting how many pieces of software these days have some sort of internet connectivity, whether it's exporting pictures or emailing photos, or providing links to dedicated websites set-up for users of the software. Nowadays, no software developer is oblivious to the web's potential for expanding the list of saleable features they can put on the packaging. *PhotoSuite* is no exception, even going so far as to include a web browser within the application itself. Using this browser you can drag pictures straight from the internet into *PhotoSuite*, which even has its own website packed full of content.

If you're converting all your old photos to digital, then making one or more albums is a good way to organise them.

This is an admirable feature, and one that elevates it above the rest. Rather than going through the old process of 'save picture, open in image processor', you can now take images directly from the web with a minimum of hassle. This is drag-and-drop at its most useful, and allows a PC to approach almost Macintosh levels of user-friendliness and simplicity.

You can also print your photos to Kodak *Photonet Online* (providing you have an account with them). They'll print them out as proper photos and send them to you, or you can retrieve any photos placed on *Photonet* which have been developed. Overall, the internet features of *PhotoSuite* are among its strongest, and MGI are well justified in branding it the 'PC and internet photography power pack' on the box.



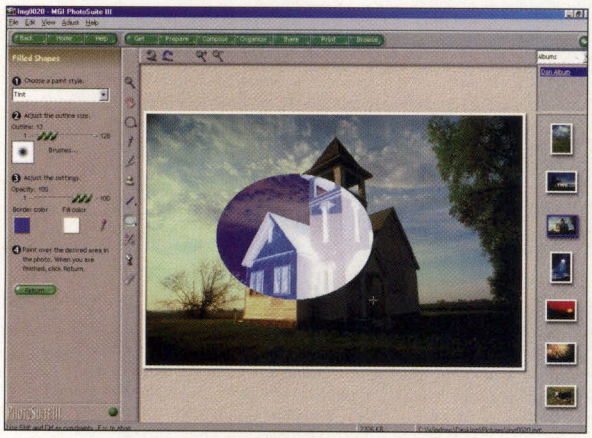
The main screen that greets you when you launch PhotoSuite directs you to the various sections. It's a bit like a large shopping centre really. The browser on the right-hand side of the screen allows you to view thumbnails of all images currently open. From here you can drag-and-drop images to albums, or from the internet.

> "MGI are well justified in branding *Photosuite* the 'PC and internet photography **power pack.**'"

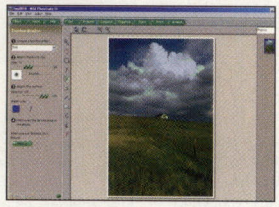
PhotoSuite scores highly on photo editing capabilities as well. There are functions to remove wrinkles, blemishes, scratches, and of course, red-eye. You can also zoom in on any imperfections with an excellent zoom tool and there are a number of brushes to soften, sharpen, colourise, and others which (as mentioned before) will be familiar to anyone who's used them in *Paint Shop Pro*. You can tint your photos with any colour you want, with different levels of intensity, which could be very useful for altering musty old photos taken with cameras which were cutting edge in the 1930s.

Some processes are applied to the whole photo, rather than a selection, such as the 'enhance' function, which brings out the brighter colours. This is useful for brightening photos taken at the wrong camera settings.

If you already have *Paint Shop Pro*, you may find *PhotoSuite* useful for browsing the web, organising a few albums and not much else as the image editing features in *Paint Shop* are pretty comprehensive. Otherwise, *PhotoSuite* is a highly competent and comprehensive package for digitising, organising, and perfecting photos. If you have a digital camera and don't have *Paint Shop Pro*, you could do worse that get your hands on this. The menu system and user interface may take getting used to, but it's worth mastering this piece of software. cp



PhotoSuite also includes drawing tools and shapes, the presence of which is slightly baffling, as it's hard to see how they could benefit your photos.



The filters can be used in combination to liven up any dull images you may have – to tint, enhance, smooth, and much more.

Verdict

VALUE	★★★★★
EASE OF USE	★★★★★
PERFORMANCE	★★★★★
OVERALL	★★★★★

"Once you get used to the command system you'll find all the tools you need to edit and perfect your treasured photographs. But think more than once if you've already got a recent version of Paint Shop Pro."

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Philips 109B

Ben Vost takes great delight in demonstrating the fact that this 19" monitor is lighter than his 17" monster.

Owners of USB-enabled PCs running Windows 98 (or better) can use Customax to change the monitor's parameters. Mac owners may have to tweak manually.

Key Features
- Short-neck design
- Standard PC & Mac connections
- USB hub

System Requirements
- Analogue SVGA output

Distributor
- Philips
- 01756 702892
- www.philips.com

Price
- £492 RRP £405 street

Even if it were only a great buy for people with a lack of desk space, the Philips 109B would be a good purchase. The fact that the picture quality is excellent is a good sign, especially considering the smaller, shorter tube that the monitor uses.

The Philips 109B is their flagship 'short-neck' CRT monitor and comes in two sizes – a 17" model and the 19" model we're reviewing here. Both have Philips' own CustoMax software for setting up the screen for USB-owning *Windows* users only, which is a shame, since Mac and other computer owners will have to make do with using the fairly average onscreen display in order to tweak the picture to suit their needs. The short-neck aspect of the monitor means that the monitor is physically no bigger than most 17" monitors, or even big 15" jobs, and certainly weighs no more. The one flaw that can be found with this monitor has to be the base.

Presumably, in order to make its footprint as small as possible, Philips have decided to give their monitor a very small circular base. The only problem with this is if you have to use the onscreen controls for the monitor rather than using the CustoMax software for *Windows*, since the monitor wobbles to and fro as you push the buttons on the monitor's front bezel.

> "The only problem is that, due to a small base, the **monitor wobbles** as you use the onscreen controls."

This one scores highly, thanks to the fact that it's small enough to be carted about without slipping a disc.

Portable

The monitor's resolution of 25mm dot pitch is nothing amazing, and the screen isn't perfectly flat like the Mitsubishi (reviewed in Issue 5), but the fact that it's small enough to be able to carry more than ten feet without puffing and panting guarantees that this monitor gets a good score from me. The picture is clear and sharp, even at higher resolutions, which is another plus point.

There are no problems with misconvergence with the review monitor we have and the colour purity is very good – images are clear and sharp and colour accurate, even with the factory defaults.

If there were two things wrong with the monitor it would be the wobbliness of the stand and the relatively poor layout of the onscreen controls compared to other monitors in this price range. Otherwise, a good buy. cp

Verdict

VALUE	★★★★★
EASE OF USE	★★★★★
PERFORMANCE	★★★★★
OVERALL	★★★★★

"A very nice monitor – ideal if space is limited but you still need maximum picture quality."

CustoMax

If you have a USB-enabled PC running *Windows 98* or better (or the updated 95), then you can use this excellent piece of software that allows you to change your monitor's parameters through software.

You have complete control over the various image settings on-screen, including the usual brightness and contrast and horizontal and vertical sizing and positioning, but also things like raster twist, white temperature and power saving modes. The software offers you the choice of an 'easy' way of making adjustments, or the 'expert' way, but really there isn't much difference and it's very intuitive whichever style you choose.

In use, every thing you change in the software on-screen immediately affects the way the monitor displays the signal from your graphics card, so that you can see the effect without having to wade through the Philips built-in on-screen display (OSD).

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Photo Objects

Holidays & Festivities Collection

FOR
PC

Hemera ensures you'll never be caught out on special occasions with a themed collection of clipart but **Graham Southorn** has seen at least some of it before.

Key Features

- Compatible with all popular word processors and graphics applications
- Resize images easily
- Award-winning search engine
- Export Wizard so you can place images into projects
- Royalty free images

System Requirements

- 486-66
- 8MB RAM
- 15MB disk space
- Windows 95/98/NT 4
- CD-ROM drive

Distributor

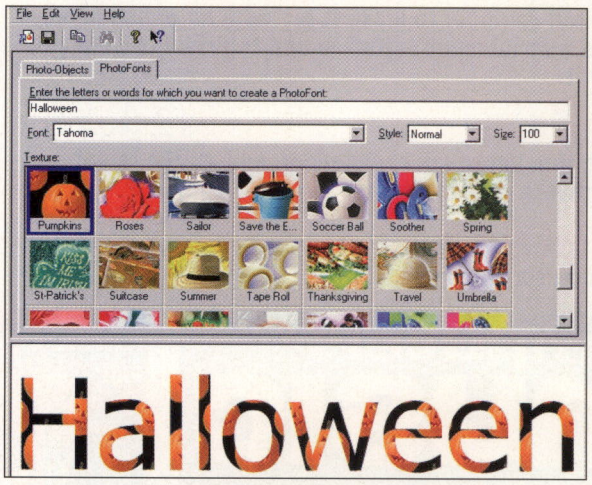
Hemera
www.hemera.com

Price

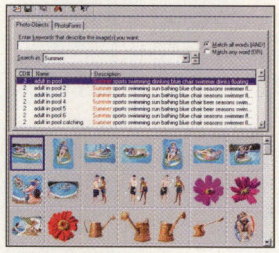
- £29.99

Christmas is over but get ready for Boss' Day. What day, you ask? Well, that's one of the categories in Hemera's *Holidays & Festivities* collection of *Photo Objects* at any rate. The idea is that with this collection and some decent DTP software, you can knock up your own cards for almost any special occasion, saving yourself a fortune. And for the most part, this collection is a cut above the usual clipart.

We have, of course, reviewed *Photo Objects* before. As the name suggests, these aren't scrappy cartoons but lavish photos that you can enlarge without losing quality and export to any application you like. The 'photo objects' themselves have been cut out from their backgrounds,



These PhotoFonts incorporate clipart images of your choice into fancy lettering. You just pick the photos you want and type your text.



The image browser enables you to search for a particular Photo Object by entering search words and displays thumbnail pictures beneath.

saving you from the time-consuming task of doing it yourself. Some are on the CD-ROMs twice over, one version edged with shadow and one without, but there's far less duplication of images than has been the case with earlier Hemera bundles.

The *Holidays & Festivities Collection* covers just about every special occasion you can think of, and many more – Jewish festivals, retirement and back to school, for example. Quite why you'd want a set of pictures for Brunch, complete with baguettes and bran flakes, or recycling bins for Earth Day is a little harder to fathom.

Independence Day, Thanksgiving and Superbowl photos betray the disc's American origins. We couldn't resist looking at the Superbowl pictures, although the bikini-clad girl reclining in the Beach Party section is altogether more appealing, and it's no exaggeration to say that we know her well. Not in the biblical sense, but because the same photos appeared in an earlier collection. We wouldn't like to guess how many pictures have been repeated, but it's a shame that existing *Photo Object* users won't get full value for money.

Still, in every other respect *Photo Objects* is a high quality package and simple to use. To find an image you select a category from the list, which

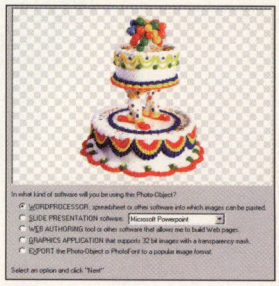


Photo Objects makes it easy to export graphics into any application you choose. Each one has slightly different options, such as printing quality for word processed documents.

displays relevant pictures as thumbnails, or type words into the search box – typing two or three words narrows the range. It all takes place very fast, because the CD-ROMs are only accessed when you select an image from its thumbnail. Inevitably, there's lots of swapping between the two discs.

Once you've chosen a picture, a step-by-step wizard guides you through the process of getting the photo into your document. First, select the application you want to use – word processor, presentation package, web authoring tool or graphics utility – and then choose the size of image. The dimensions are displayed in terms of length or number of pixels, making it easy to get the precision you need. If you're exporting to a word processor or presentation tool you can also adjust the quality of printing, from 150 to 300dpi.

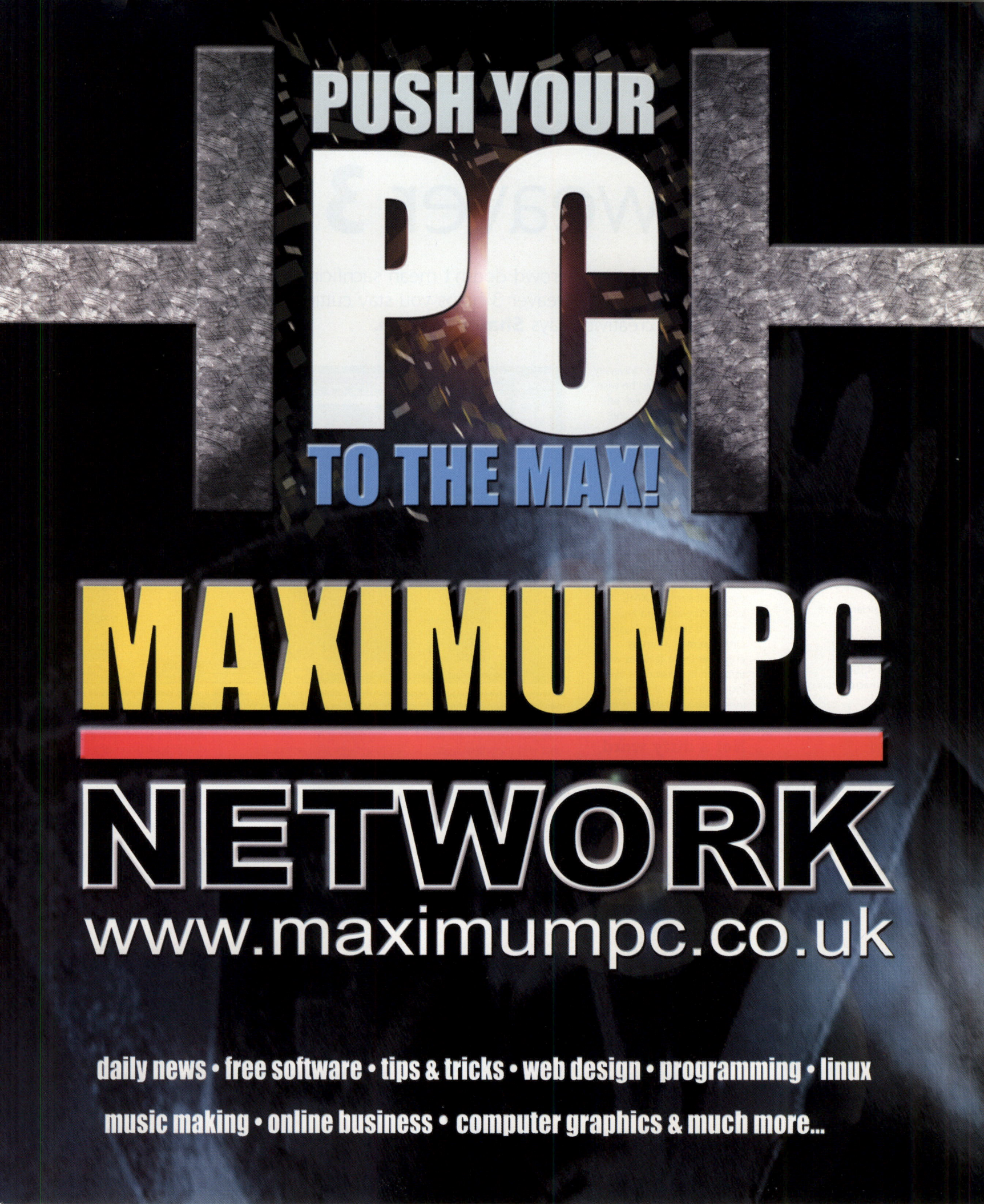
Two other options help to optimise the picture quality. You can nominate the background colour of the page or select it using the eyedropper tool and, for web graphics, choose from several file formats. Transparent and interlaced GIFs are supported, along with progressive JPEGs.

The underlying software is impressive, but overall this package falls short of other offerings from Hemera. cp

Verdict

VALUE	★★★★★
EASE OF USE	★★★★★
PERFORMANCE	★★★★★
OVERALL	★★★★★

"The Photo Objects in this collection are mostly superb photographic images, but the people pictures are disappointing and some have appeared in previous collections. However, The 'objects' are easy to manipulate."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Dreamweaver 3

FOR
PC
Mac

Being part of the in-crowd doesn't mean sacrificing your sense of individuality. Dreamweaver 3 helps you stay cutting edge using your own creativity, says **Shaun Weston.**

Key Features
- Extensible Menus
- Improved FTP
- Unlimited Undos
- HTML Cleaning

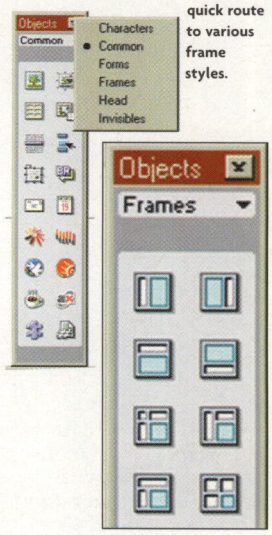
System Requirements
Windows
- Windows P120 +
- Win95/98/NT4 32Mb RAM
- 20Mb Hard drive

Macintosh
- MacOS 8.1+ 32Mb RAM
- 20Mb Hard drive

Distributor
- Macromedia
- 01344 458600
- www.macromedia.com

Price
- £299
- upgrade £99

The Objects Palette has increased in size. It now contains Characters and a quick route to various frame styles.

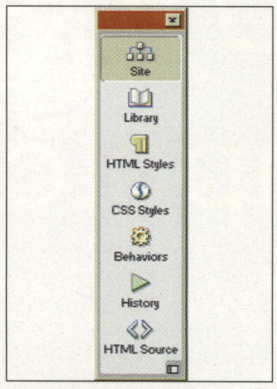


The Oxford University Press would be wise to keep an eye on Macromedia while revising the latest Concise Dictionary. For the definition of 'innovative', read *Dreamweaver 3*. In fact, read Macromedia and have done with it as their latest crop of web authoring tools far outshines the competition.

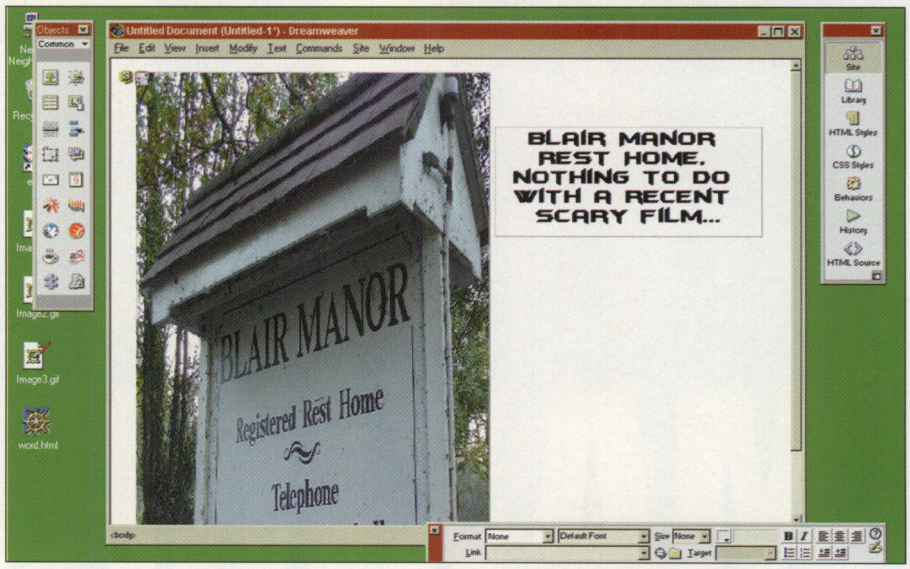
Dreamweaver 2 extended the original *Dreamweaver*'s powers by increasing the user-flexibility with XML-based templates and an enhanced site-control system. *Dreamweaver 3* further enhances these features while throwing in a few of its own, including some of the most innovative software tools in the web authoring industry.

Not a dirty word

One of the reasons Macromedia has succeeded in creating, marketing and distributing their software is because it's bloody good.



If you're already familiar with Dreamweaver 2, you'll immediately notice the change of icon style in Dreamweaver 3. They take a bit of getting used to.


Untitled Document (Untitled-1*) - Dreamweaver
File Edit View Insert Modify Text Commands Site Window Help
BLAIR MANOR REST HOME. NOTHING TO DO WITH A RECENT SCARY FILM...
BLAIR MANOR
Registered Rest Home
Telephone

Dreamweaver is unusual because it doesn't dominate the whole of your screen. Instead, the main workspace and associated palettes roam free all over your desktop! It's easy to switch things on and off and resize the main windows.

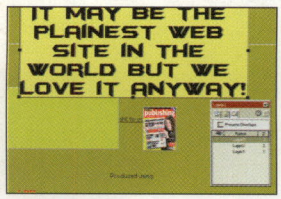
They also seem to care about what end-users (that's you and I) think and are keen to take many suggestions on board. The Macromedia Wish List is designed for this purpose. This has to be why their software upgrades aren't so much exercises in subtle alteration, but massive, progressive leaps forward.

With *Dreamweaver 3*, Macromedia are storming ahead with their commitment to XML and Roundtrip HTML. Their previous proclamation that they are the producers of the cleanest HTML in the world of WYSIWYG is underlined by one of the most provocative tools in the *Dreamweaver* arsenal. The Clean Up Word Command must surely grate with the Microsoft *Office* software engineers, especially considering Microsoft's own forays into web authoring. A recent *Dreamweaver* user-survey revealed that 63% use Word content in their web page layout, so it's an addition that Macromedia have implemented through listening to their audience. *Dreamweaver*'s integration with Microsoft *Office* doesn't end there. Excel and Access data can be imported and formatted using the Tabular Data Object and the Format Table Command. This means flexible workflow between applications, faster design processing and no more missed deadlines because of the tedious incompatibilities of cross-platform layouts.

Family history

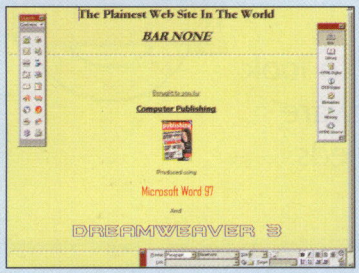
Of course, the most useful integration for a web authoring tool is with a good design application or a powerful graphics-editing suite. *Fireworks 3* is part of the Macromedia suite of web tools and has also been completely overhauled. Its very close relationship with big brother *Dreamweaver* is easy to spot by the quick access tools contained in DW.

For instance, if you wish to edit or create a graphic for a *Dreamweaver* web page, you

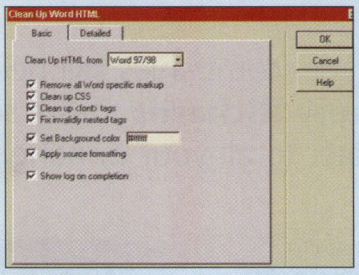


Layers will help you organise your flow of thought, in much the same way as Adobe Photoshop. Individual layers can be edited independently of the other layers.

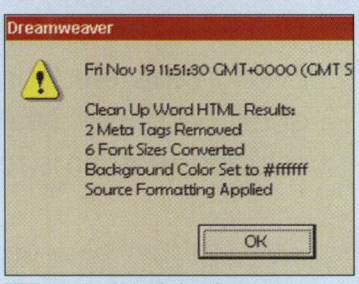
Top techniques: Cleaning Word HTML



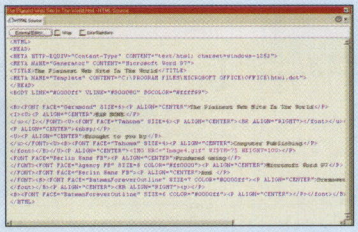
01 Your Word web page should be saved as HTML. We recommend saving a copy of your original file because once you've cleaned up the code using Dreamweaver, you can't reopen it using Word. Open Dreamweaver 3 and Open the Word HTML document. Go to Commands and choose Clean Up Word HTML.



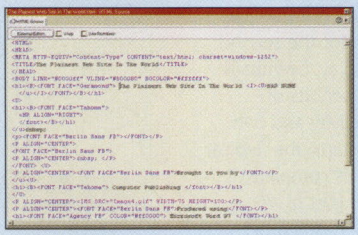
02 Once Dreamweaver has established which version of Word it is cleaning up, it will present you with a dialogue box asking you to set preferences. Here, you can change the background colour as well as more advanced alterations like CSS clean up. If Dreamweaver is unable to determine the version of Word, you can do it manually from the drop down menu.



03 It shouldn't take long for Dreamweaver to sort out the messy code (it depends how big the original HTML file is). If you requested it, a results dialogue box will appear explaining the changes it has made to the code and what date the job was performed, for some strange reason. Close this box and click on HTML Source from the Launcher Palette.



04 You can see the difference between the two by looking at these examples: Box 1 shows the Word HTML before cleaning...



05 ... and box 2 shows the same HTML after cleaning.

can do so from within DW itself. Likewise, embedding a *Fireworks* graphic in a DW page means that further changes to the graphic automatically update DW without you having to swap back and forth between applications. *Fireworks* behaviours (such as rollovers) are recognised as native DW behaviours, saving time and effort. It's this sort of flexibility that makes Macromedia so attractive.

The customisable nature of the new DW extends to the extensible menus, which can be altered to suit the needs of the web developer. This is particularly useful for corporate users who want to update their websites with a minimum of fuss and effort. Simply remove the difficult or unnecessary commands from the menu and replace them with only those tools that will help to update the site. Organic Online, a web design company working from San Francisco, has already utilised the extensible menus to help their clients maintain what they have already started.

Another major improvement for DW3 is the History Palette. If you are familiar with Adobe *Photoshop 5*, you'll recognise this useful function, especially if you are adventurous with your design (or constantly change your mind!). The History Palette enables you to work backwards through all of the changes you made during a specific project. DW3 goes much further than *Photoshop* by giving you immense undo-power!

There are no limits to the amount of steps you can take as you go further and further back, even through previous file saves. The explanation for each action is also handy for understanding exactly where you were and what it was you did. Extension developers will find this an invaluable function for creating extensions and saving them as JavaScript commands.

TEST	Dreamweaver 3	Adobe GoLive 4
Open Image	8.20	13.36
Open Text	5.56	2.63
Open HTML Table	8.65	14.01
Create Site Cache	9.82	14.06
Connect to Remote Server	8.91	12.28
WYSIWYG to Source and Back	0.00	9.96

The overall speed of the Beta version of Dreamweaver 3 was compared with the full version of Adobe GoLive 4 towards the end of last year. Here are a few of the results (note that Macromedia performed these benchmark tests, so they are unofficial but very interesting indeed).

Team work

There's even more customisation at your fingertips with the CSS and HTML Style Sheet creation tools. These are useful for maintaining consistency throughout your website, keeping font sizes, colours and styles together. Settings can be altered and saved using XML (eXtensible Markup Language) and then passed around your web team for further perusal using Design Notes – perfect for sharing the workload.

In the past, working as a team meant emailing large documents or having lots of people huddled around your PC or Mac. Using Design Notes, you can track changes to HTML pages and add comments that colleagues can view and edit at their leisure. Because the comments are saved as XML, they aren't incorporated into the final published document, avoiding clutter and unwanted code. To view all of the comments in a certain XML file, choose All Info to see the history.

Strong support

Other additions to the new *Dreamweaver* are more obvious, such as the icons (yes, there's a whole new set to get used to) and shortcuts. Palettes have increased in size and usability making it easier to find tools that were previously hidden in the depths of the main drop down menus or weren't there in the first place. The Object Palette, for instance, now contains Frames and Characters.

Support for the latest sound formats is still strong: MP3, RealPlayer G2 and Microsoft Media Player, and the FTP function has been enhanced to make it easier to use. It sounds like a cliché but if the inevitable *Dreamweaver 4* can top this new version, it'll have to be very special indeed. cp

Verdict

VALUE	★★★★★
EASE OF USE	★★★★★
PERFORMANCE	★★★★★
OVERALL	★★★★★

"The experts at Macromedia have listened to their demanding public and produced a stunning enhancement to an established program. If you're a professional web developer, graphic designer or casual business user, you need Dreamweaver 3."

Corel Print Office 2000

Even in this electronic age, companies still need to look good on paper. **Matthew Richards** tries a software solution that aims to cater to all your printing needs.

FOR
PC

Key Features
- Template-based business publication creator
- Quality clipart and photo collection
- Produces print and web-based documents
- Includes image editing software

System Requirements
- Pentium or equivalent
- 16Mb RAM
- 2x CD-ROM
- Windows 95/98/NT4
- 110MB hard disk space

Distributor
Corel
0800 581028
www.corel.com

Price
£69

Image is everything, almost. A professional-looking brochure or flyer makes you look good and can make your business look even better. But, of course, if you're running a small business with limited resources, you can't spare the time to enrol in a design course and you can't spare the cash to enlist the help of a professional design team. So what do you do?

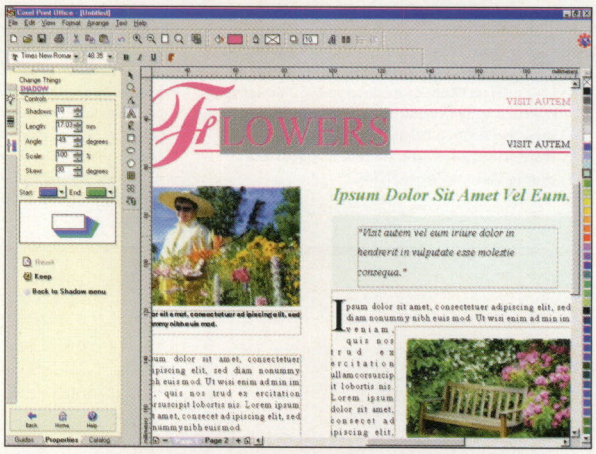
The best solution would be to get hold of some relatively inexpensive software that can turn your PC into powerful design studio – one that's packed with all the features you could possibly need and that has myriad templates, clipart and photos designed specifically for small business needs. Corel *Print Office 2000* sets out to make those dreams come true. So how does it measure up?

Let's start at the beginning. Installation. Normally we wouldn't mention the set-up process but *Print Office* proved to be, well, somewhat exceptional. Clicking 'install' on the splash screen seemed to kill the PC. We rebooted. Twice. Third time (luckily enough) we were fumbling around for the tech support phone number just long enough for the second screen to display. Eventually, after several periods of seeming inactivity and two automatic restarts, the 'typical' installation was complete. It took the best part of 45 minutes, which isn't a big problem in the scale of things if you're keeping the software for months or years, but is a tad annoying and certainly not something to attempt in your coffee break.

Milk and sugar?

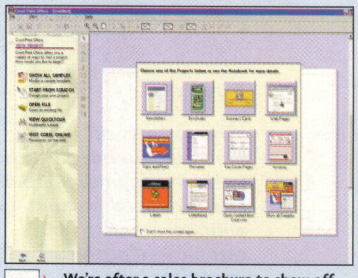
Once the software is up and running, you'll probably be eager to make up for lost time and dive straight into your creative 'to do' list. However, it's worth settling down with (another) cup of coffee and watching the multimedia introduction. This is a big package and it pays to check out the many and varied software tools. If you get a taste for this kind of hand-holding, there are also plenty of step-by-step tutorials on the Corel website, which are just one click away while you're working on a project.

Right then, down to some real work. The power of this program is in its point and click productivity. There's never a good reason to waste your precious time starting

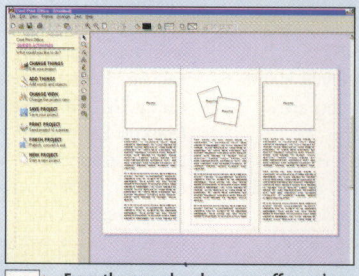


Check out all the controls for drop shadows at the left of the screen, and this is just one of the three different menus of various versatility and complexity.

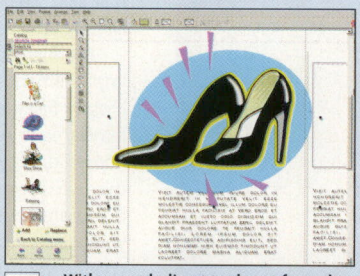
Selling your soul with Print Office 2000



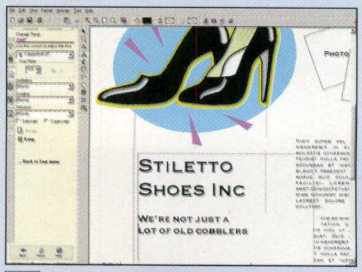
01 We're after a sales brochure to show off our new range of hand-made shoes. A click on New Project displays this list of categories. Just click the one you want.



02 From the many brochures on offer, we've gone for a plain, two-fold example to which we can add our own text and pictures later on. Next, it's off for some clipart.



03 With so much clipart to choose from, the search facility comes in useful. Typing 'shoes' into the text entry field gave us around 20 options to choose from.

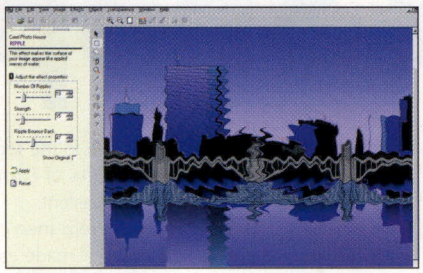


04 Text can come in lots of fonts, styles and colours. With versatility as the watchword, you get a stylish standard set-up which you can then customise at will.

Get the picture

No matter how much clipart you've got, you never seem to have exactly what you want. But often a few minor tweaks are all that's needed to personalise stock clipart. To this end, Corel have bundled the full image editing program, Corel *Photo House 5* into the *Print Office 2000* equation. It can convert full colour photos into line art sketches, provide special effects, from pond ripples to skew, pinch and punch transformations and more – a surprisingly powerful set of tools with a natural set of tools.

Still not happy? As well as supplying TWAIN support for just about any Windows-compatible scanner on the market, *Print Office 2000* also comes with digital camera support. This is a tricky manoeuvre by Corel because digital cameras tend to have their own non-standard connection protocols, but this software comes with built in connectivity for dozens of cameras and you can bet that Corel will be updating their website.



Using stock clipart and some distortion or swirly special effects can give you limitless possibilities.

from scratch when there are so many quality templates on offer. Unlike its domesticated cousin, *Print House Magic 4*, this tailors to business needs so you'll find templates for anything and everything for the office. There's an astonishing 2,500 templates in the triple-disc package, covering newsletters, web pages, brochures, business cards, signs and flyers. And that's only half of it. The list continues through resumés, fax cover pages, invoices and labels before finally stopping at letterheads. If you still haven't found what you're looking for, another icon enables you to 'open content' from corel.com on the net.

Whether these templates are any good and of any use is something different. As luck would have it, the overall quality is very good and the templates look (pardon the pun) quite the business. In fact, most of them are so good that there's almost no need to change anything at all, except for the contact details and putting in your own text. But that wouldn't be any fun at all, now would it?

It's not all work and no play, so don't worry Jack. This video cover template is one of the more family and home oriented design projects.

As your creative wants and needs increase, *Print Office* has the features and facilities to help you. Say you want to change the existing clipart or photos on a template. *Print Office* has 25,000 clip images and 10,000 photos to choose from. Quite a few of them are very American in flavour, but they're all good quality and there's more than enough of international interest.

And while we're talking big numbers, you can add 500 cut-out photo objects, 150 backdrops, 75 styles of picture frame, 150 page borders and no less than 2,500 images specifically designed for web design. Your text needn't be dull either. Even if you can't muster any inspiration for the actual writing, the words should still look good, thanks to 300 bundled fonts.

Over to you

We've established that *Print Office* is choc full of resources, but how good is it at bringing them all together? That's where you come in. Say you want to add a drop shadow under a headline. With *Print Office*, it's just a simple click and the job's done.

Great, that's how it should be. But what if you want more creative input into the process? The real joy of this particular software package is that while it makes everything as simple as possible, it gives you the means to take full control if you want to.

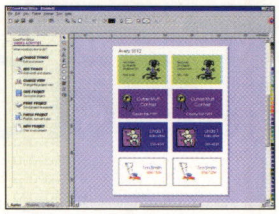
So in this case, you could go a step further and choose from a range of mono or colour drop shadows, with or without graduated tint. Or you can go the whole hog and add alter the position of the drop shadow as well as its length, angle, scale and skew, all of which pretty much covers what you get in most top end professional DTP packages (and considerably more than you get in some of them).

Let's take another example. Let's say clipart. While the generally excellent clipart is easy to get at thanks to a sidebar viewer and a thick colour book that shows all the images (and the photos and fonts as well), the program itself makes placing clipart on the page an absolute doddle. Just double-click or drag from the sidebar – simple as that.

But if you want to play with the pictures, a click of the right mouse button takes you directly into the bundled *Photo House 5* program which incorporates a full set of vector and bitmap based image editing tools (see Get the Picture box-out on the left). And because words are as important as pictures (no, really) you get the same kind of flexibility over hyphenation, rotation and the way you run text around pictures.

In conclusion...

Corel *Print House 2000* is a great package for producing professional-looking office stationery and full, multi-page publications. There are a few



Business cards are a breeze. Whether you're into canine contests, childcare, lawn mowing or (apparently) some kind of alien thing, there's a ready-made card for you.

niggles, like the way it takes a while to get to grips with the non-standard *Windows* interface which sometimes seems more like web navigation than using a program interface.

But even that doesn't take long to pick up and the overall effect is of a fully featured and powerful program which really shows where it counts – in the finished publications. cp

Verdict

VALUE	★★★★★
EASE OF USE	★★★★★
PERFORMANCE	★★★★★
OVERALL	★★★★★

"Great quality resources and a rich feature set combine to form a powerful package that should give you great results on paper or an internet website."

Web Wow Factor

Top-flight paper-based publication tools have become easily affordable and enable non-design professionals to get great results. Ironically, everyone's now turning to the web instead. When it comes to cutting through the sea of publications and getting noticed, *Print Office 2000* can give you power, versatility and ease of use, which it also makes available for web-based work. Better still, you don't need an HTML phrasebook – simply use the standard publishing tools in the web publishing section and the program takes care of the rest.

Even if you want a fancy web page with frames and plenty of pictures, or even videos, Web Designer 2 gives you all you need to do the job.

Teach yourself **Paint Shop Pro 6**

Don't make a grab for the strong coffee! Instead, think about pacing yourself through the 24 hours it takes to master *Paint Shop Pro 6* with the help of this informative guide. An hour each night is perfect, so within a month you'll be pretty clued up about layers, masks, vector images and channels.

It isn't a particularly colourful book and it lacks the sort of pizzazz that should adequately reflect *PSP6*, but we're not going to hold this against it. Mr Clark obviously has flair for organisation and a keen knack for splitting huge chunks of complicated information into manageable pieces.

Long before you even get to load *Paint Shop Pro 6*, he introduces you to your workspace and offers some hints for enhancing your PC's performance to get the best out of the software.

The handy cut-out-and-keep toolbar guide contributes to the friendly welcome and the exhaustive guide to the tools and new features of *Paint Shop Pro 6* is excellent.

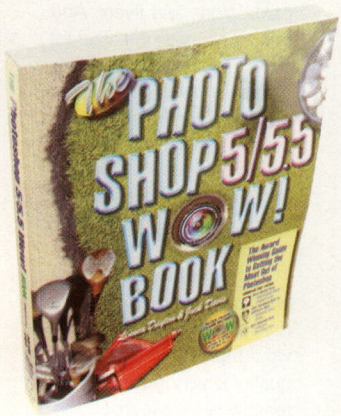
From then on, it's hard labour made easy. From relatively simple tasks involving selections to complex animation, the book maintains a slow but steady pace that is beneficial to the absolute beginner.

The author knows his subject well but doesn't try to baffle his reader with over-elaborate language and pedantic nonsense. In fact, aside from his knowledgeable writing, he invites you to visit his website at www.grafx-design.com/Home.html for more tips and inspiration.

It's a fair price for a well written book even it isn't an authoritative 'Bible' on the subject. We say buy it, read it and use it.

Rating: ★★★★★
Author: T Michael Clark
Publisher: SAMS
Price: £14.50
ISBN: 0672317206
Web: www.samspublishing.com
Supplier: Computer Manuals

Photoshop **5/5.5 Wow!**



The previous version in the *Wow!* series, the *Photoshop 4 Wow! Book*, is fantastic and still features as one of the most well-thumbed books in the office.

This edition covers *Photoshop 5* and *5.5* without looking overstuffed. It quickly asserts its intention to instruct and inspire rather than act as a replacement for the meatier *Adobe Photoshop User Guide*.

What it lacks as a technical manual, it more than makes up for with full-colour inspirational artwork along with brief explanations of how to achieve stunning results. There are tips and techniques for PC and Mac users (the accompanying *Wow!* CD is also for both platforms) and complete projects to apply and follow step-by-step.

Actions are contained on the *Wow!* CD along with all the resources you need to complete the projects.

We were quite pleased to see *Photoshop 5.5* tips highlighted in yellow making them easier to find. With the emphasis on being creative rather than unnecessarily studious, this is a timesaving bonus. The excellent diagrams and full-colour art gallery provide the *Wow!* factor. Like a well-designed web page, everything is simple to read and the chapters are easily navigated without feeling confused.

This is a benefit for novice *Photoshop* users looking to improve their design skills without getting lost in a heavy manual.

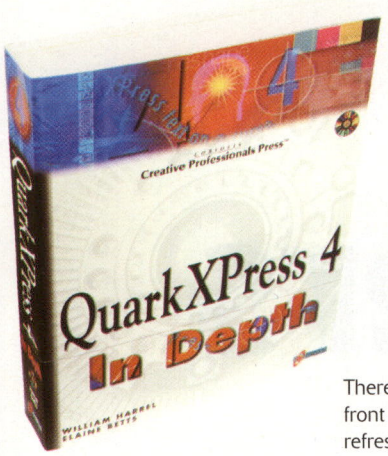
It's also great for accomplished *Photoshop* artists who want to keep up with the latest tools and artistic trends.

If you need help with the book and the program, there are notes contained on the CD as PDF files.

These also come in very useful if you are teaching *Photoshop* to students and need materials to hand out.

The CD also includes a selection of *Photoshop* Actions that can be dissected and a few demos from Adobe's library of design goodies are thrown in too. This is an exciting, expanded edition of a tried and tested formula, which works just as well this time around.

Rating: ★★★★★
Author: L. Dayton & J. Davis
Publisher: Peachpit Press
Price: £37.99
ISBN: 0201353717
Web: www.peachpit.com
Supplier: Computer Manuals



QuarkXPress 4 in Depth

Advanced page designers will enjoy filtering through this meaty tome of technical jiggery, particularly as it's aimed at the intermediate to advanced Quark user. Adobe *PageMaker* users will also find it useful because of its generic appeal to designers and people looking to learn more about pre-press.

There is a brief section at the front of the book to help refresh your memory and skills but from then on, it's all business. The book assumes you are at least familiar with many page design tools and templates before explaining how to use them.

Improve your use of colour using Quark*XPress*, enhance the application of style sheets and templates and get to know the Bezier drawing tools. It also focuses on Page Setup and Printing.

The section on repurposing for Quark*Immedia* is most definitely for the advanced user though we think Quark*XPress* users at every level will benefit from the typesetting tips.

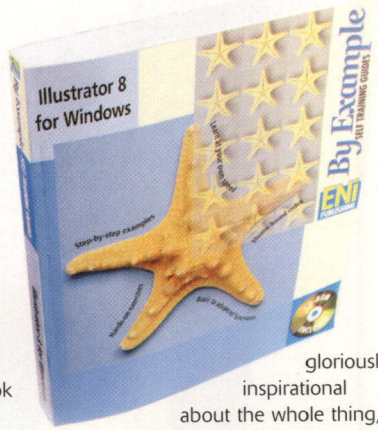
It's text-heavy but it needs to be as the subject matter is anything but superficial. Diagrams will help you along the way but there aren't many. The list of websites in Chapter 15 makes up for the lack of diagrams though it's a bit of a cop-out.

The extra Color Studio section is a great way of encompassing all of the colour issues surrounding Quark*XPress* but it's ominously short.

The free CD contains Quark*XTensions* and also a PDF tutorial for the new drawing tool. Chapter 14 onwards (quite a large portion of the book) focuses on what the CD *Xtensions* will do for you and how you can incorporate them into your Quark*XPress* work. As far as in-depth guides go, this is deeper than Barry White's bottom note, so be sure you know what you're getting into before you spend your hard-earned cash. It's not cheap.

Rating: ★★★★★
Author: W. Harrel & E. Betts
Publisher: Coriolis
Price: £46.99
ISBN: 1576102734
Web: www.coriolis.com
Supplier: Computer Manuals

Illustrator 8 by examples



You can't go wrong with this book. In fact, it's so simple to follow that it's almost patronising. This makes it extremely tired reading for someone familiar with *Illustrator* but not the absolute beginner.

The title of the book suggests that an *Illustrator* expert leads you through the jungle of technical jargon and arsenal of design tools. The truth is that a whole host of *Illustrator* experts (training professionals, no less) are responsible for the design of the book, and it shows. Each task is described as an exercise, akin to something you might find in a school textbook. This means no wordy paragraphs, just brief instructions and small diagrams to accompany practically every sentence.

You are invited to create a children's activity fun book for a fictitious company using only Adobe *Illustrator 8*. Each step along the way is slow but meticulously planned, so that you don't feel as if you're losing the plot or progressing too fast.

The flexibility to digress is rare though not everything 'goes by the book' and occasionally there's a choice between A or B. The index and contents are well laid out, easily navigated and useful for finding a specific task or exercise. The CD-ROM that accompanies the book includes examples to help you along the way. The files are initially installed on your PC, so that the CD doesn't need to be used again.

This is a well-presented guide for the novice *Illustrator 8* user. It takes you through the basic features to the advanced using simple exercises and appropriate diagrams. There's nothing gloriously inspirational about the whole thing, but it's not supposed to be. It's school homework at its meanest and most gratifying.

Rating: ★★★★★
Author: Unknown
Publisher: ENi Publishing
Price: £17.99
ISBN: 2746005697
Web: www.editions-eni.com
Supplier: Computer Manuals

reviews round-up

Laser printers

Laser printers cost twice as much as colour inkjets, but faster output and lower running costs make them the practical choice for the office and desktop professionals.

Rod Lawton puts six of the leading models through their paces, testing them for text, photo and halftoning reproduction, plus tonal balance, printer effects and print speeds.

On test

Epson EPL-5700
The text prints well – not so for halftoning. p80

Lexmark E310
Best at photos and art, but by gum, it's slow. p80

Kyocera FS-680
Fine for the office, but not top-notch. p81

HP LaserJet 1100A
A creditable all-rounder by any standards. p81

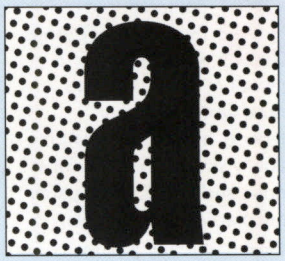
Tally T9212
Overall quality puts this one in third place. p82

Brother HL-1240
Superb results, narrowly beaten by Lexmark. p82

See it in **black** and **white**

Throughout this round-up you'll see the term 'halftoning' used to describe the way laser printers generate shades of grey by printing black dots against the white paper in controlled patterns.

The 'halftoning' process is similar to the way inkjet printers use dithering to create the impression of millions of colours when they can really only print four. Laser printer manufacturers have to strike a careful balance when setting up their printers' halftoning patterns. Too fine a pattern can 'block up' and turn muddy, but a coarse pattern becomes too obtrusive to the naked eye. The better the printer, the finer the dots it creates and the finer the halftoning patterns possible – and the smoother the grey tones in your printouts.



Halftoning creates the effect of shading when there's only a limited range of values available – to the naked eye, dots look like continuous colour.

With colour inkjet printers now cheaper and better than they've ever been, why do people still buy black and white laser printers? The question's even more valid for desktop publishers – after all, if you're working in colour, don't you want colour proofs too?

Yes, all that is true, but colour inkjets have disadvantages (and laser printers have advantages) which aren't immediately obvious – cost being one of the most significant. Inkjet printers may be cheap to buy, but they're certainly not cheap to run. A full-size, top-quality, graphics heavy A4 page could leave up to 10% of your ink cartridge's contents sitting on the paper instead of in the ink tank. And with cartridges costing around £25 each, it doesn't take much maths to work out that running an inkjet printer can be a costly business.

Laser printouts are drastically cheaper. You can print at maximum quality on plain paper (another cost saving), and although toner refills can be more expensive than ink tanks, they last for thousands of sheets of paper, not dozens. Speed-wise, a top-quality A4 colour inkjet printout is likely to take ten minutes from the moment you hit the Print button to the moment the paper finally crawls its way into the output tray. Any of the lasers reviewed here will print out the same page in a minute.

True, you don't get the spellbinding quality possible from the latest inkjets, but for normal everyday printing – especially where there's lots of text involved – laser printers offer a much better ratio of cost to performance and, for that matter, a better ratio between print times and performance too.

Cost-effective

The fact is that on ordinary paper, colour inkjets struggle to match the sharp edges and solid blacks generated by laser printers. Unless you use expensive coated paper, an inkjet won't provide anywhere near the same text quality. Colour inks are light-sensitive and water-soluble too, so keep your inkjet output away from bright light and moisture. Laser printouts are altogether more robust.

They're also cleaner and quieter to use. Many inkjets are about as refined as a badly-maintained tractor, especially when they're just starting up, priming and cleaning the print heads. And while they're printing, the swish-swish-swish of the print head across the paper is more obtrusive than the soft whine emitted by a laser printer. Instead of creating printouts from bands of ink laid across the paper, lasers generate whole page 'images' which are transferred to the paper as it rolls through. They use dry toner rather than wet inks, and this makes them cleaner to use and to maintain. While inkjets need regular nozzle-cleaning to perform at their best, lasers can go for months with only the occasional rock of the toner cartridge if the level gets low. So while colour inkjets are fine for light or occasional use, and for the odd high-quality proof for clients or display, laser printers offer faster, more practical and better-quality everyday proofing.

What you pay for

You will pay more for a laser printer than a colour inkjet – about twice as much, as it happens. But within the first day, you'll be appreciating the faster output and lower running costs. 'Personal' laser printers (those designed for single users, not heavy-duty network use) start at around £300, but the more you pay the more you get.

They get faster, for example. Don't worry too much about the quoted print speed unless you regularly print plain text documents or multiple copies of the same page. Equally important is the speed of the printer's inbuilt processor and how much memory it's got. Unfortunately, it's not always easy to predict how this will affect print speeds, since these depend on the efficiency of the software driver, too.

PostScript output

Laser printers need onboard processors and memory because of the way they assemble page 'images' before transferring them onto the drum and from there on to the paper. The hardware becomes altogether more important if you need a 'PostScript' printer.

What's the difference? Most software uses Windows' or the Mac OS's own internal printing language for output, but demanding DTP and graphics applications produce higher-resolution PostScript data designed for professional-level publishing. *InDesign*, for example, won't even print to non-PostScript printers. One of the machines here provides PostScript support and some of the others come with PostScript options.

Most PostScript lasers start at around £500, and if you decide to go the PostScript route, make sure your printer comes with enough RAM. Around 6Mb is a workable minimum, so watch out for 'bargains' which come with a lot less and which will almost certainly need a memory upgrade.

"Laser printers offer **faster, more practical and better-quality** proofing than colour inkjets."

Epson EPL-5700

Compared to the Brother, the Epson is a fair old lump to get out of the box and to move around on your desktop. Its basic footprint is slightly smaller, but it weighs more, and inserting the paper tray practically doubles its space requirements. The printer driver is complex too. To get the best output quality with our test document we had to tinker with the halftoning settings. In the end we settled for the defaults, which produced a coarser pattern but better tones.

Despite our efforts, the EPL-5700 didn't come anywhere near the others for image quality. The problem wasn't with the resolution, but with a halftoning pattern that was far too coarse compared to the rest. Text output was good, with solid blacks, sharp edges and legible text down to 2pt Times New Roman, which was when the rest gave up too. Its 1pt text did looked suspiciously close in size to the 2pt, though.

With its paper feed tray plugged in, the Epson won't leave much room on your desk for anything else. It's fast enough, but the print quality is disappointing.

The Epson does have the advantage of speed and while it couldn't match the Brother on our test printout, it was still significantly quicker than the rest. It was slightly let down in the second test by its 8ppm print speed, leaving the Brother and the Tally to race ahead, but the print quality here was indistinguishable from that of its rivals.

A printed manual is provided and there's plenty of technical information for those who want to install more memory, fine-tune the results or sort out technical problems. What's more you can opt for a PostScript-compatible version with more RAM, plus LocalTalk and Ethernet connectors, so you can use the machine with Macs and PostScript-only applications like *InDesign*.

Verdict

OVERALL ★★★★★

"Text, sharpness and blacks are fine, but the halftoning pattern is much coarser than that of its rivals, and no amount of tinkering with the driver would improve it".

Lexmark E310

The Lexmark has a similar desktop footprint to the Brother, but this time you feed paper in from above, inkjet printer-style, as opposed to fitting it into a front-loading tray. The paper appears from the top of the printer, feeding out towards the back, which is a bit of a novelty.

Setup was a bit of a fiddle because our test PC preferred the *Windows 98* CD to Lexmark's own, but once that had been sorted out, it was simply a case of configuring the printer to work via the USB port rather than the parallel port (the default).

There are no paper guides or output trays to slide out, so the E310 is nice and compact, though the top-loading paper tray does make it higher than the rest.

The E310 may be the cheapest laser printer in the Lexmark range, but it offers PostScript Level 2 emulationas as well as USB connectivity, broadening its appeal for professional designers.

The Lexmark coped with everything our test document could throw at it., and the quality of its output is certainly going to appeal to anyone proofing page layouts.

The photo reproduction was better even than the Brother's (which showed slight horizontal banding) and for a 600dpi laser printer the smoothness of the halftoning in the vector image was excellent. The Lexmark reproduced the graduated strips better than the other printers and the text remained readable right down to 2pt.

The only thing to let the Lexmark down was its print speeds. Our demanding main test left it chewing over the data for over a minute before the first page appeared, though the second copy arrived just nine seconds later. Our plain text document took 68 seconds to arrive, the longest (though not by much) of the lot.

It's neat, it's cute and the Lexmark comes with USB to keep both PC and Mac owners happy. Print speeds may not be stratospheric, but the output quality is fantastic.

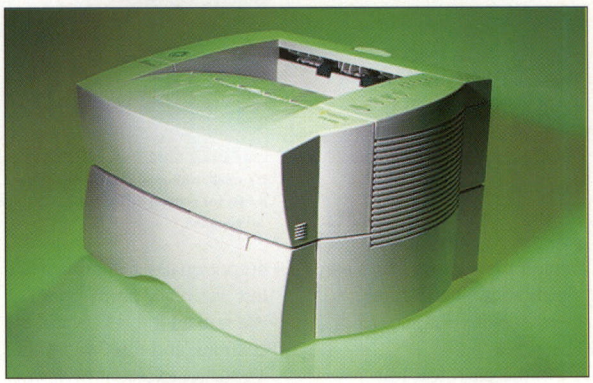
If you don't mind waiting a little longer for your printouts, though, the Lexmark's neat design, good construction and amazing output quality make it the perfect choice for DTP.

Verdict

OVERALL ★★★★★

"All the models tested here provided sharp, black, readable text, but the Lexmark was the best of the bunch at photos, vector art and smooth tonal gradations, and by some margin."

Kyocera FS-680



The Kyocera's compact and nicely designed, but for all its eco-friendliness, its performance could be a lot better.

The Kyocera uses the same paper feed layout as the Brother, taking paper from a tray underneath the printer and ejecting at the top, feeding it forwards on to a fold out tray. It's almost the same size as the Brother, but feels less substantial. There's no USB port, so you're limited to parallel connection only.

The driver is straight forward: just choose a resolution and a halftoning pattern (photographic or text) and click the OK button. If you use your printer a great deal, you'll be glad of Kyocera's EcoSys system – you only have to replace the toner when it runs out, not the whole imaging unit. Indeed, Kyocera's very proud of its printers' environment-friendly nature, which is a significant consideration if you regularly turn out reams of printouts. As the entry-level laser printer in the Kyocera range, the FS-680 comes with parallel port only, ruling it out for Mac owners, but it does come with a PostScript Level II option. The output quality isn't as good the others. Indeed, the Kyocera ended up in fifth place, with only the Epson below it.

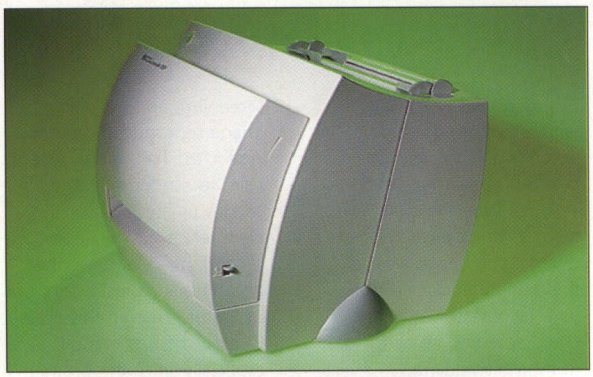
Having said that, the differences aren't huge. The photo was printed with good contrast and 'bit', but areas of flat tone were speckly. The vector image came out well too, but the rest were that much better. The graduated strips didn't fare so well, with the RGB strip reproducing with even tones but some banding, and the white-to-black strip showing clear steps between one halftoning pattern and another. The FS-680 wasn't particularly fast in the main test or the plain text printout, which took just over a minute.

Verdict

OVERALL ★★★★★

"Good text quality but indifferent graphics reproduction mean that the Kyocera is fine for office use but not the best for demanding desktop publishers."

HP LaserJet 1100A



Is it a scanner? Is it a printer? Is it a copier? It's all three if you go for the optional scanner attachment, and all without compromising the output quality.

The 1100A is actually a combined printer/scanner/copier, based around the cheaper 1100, which has the same printing engine for about £60 less. The scanning and copying is carried out via a gadget that hooks on to the front of the printer – feed sheets through to scan them, and you can copy them without having to turn on your PC.

The 1100A is designed more like an inkjet than a laser printer, with the paper fed in from the top at the back. It emerges from the front of the top-plate. It's a clunky old thing, especially with the scanning attachment mounted on the front, but it still takes up less space than the Epson.

It needs a special parallel port lead, but there's one in the box. The printer driver is easy to use, with a choice of two settings, Best Quality or Fast Printing.

Setting print quality aside, the 1100A is a terrific office 'all-in-one' machine. The copying function is simple to use and scanning is straight forward, as long as your originals are ordinary paper documents which can travel through its paper feed. Worth considering, if your printer has to be an general-purpose office workhorse and not just a page proofing tool.

And it is a pretty effective proofing tool at that. Text sharpness and solid blacks were up there with the rest of the machines tested – they were all practically inseparable in this respect – and the photo reproduction was pretty good too.

Areas of even tone were rendered well, without speckling or banding (though some high-contrast edges looked a bit jagged) and the vector image was sharp with well-rendered tones.

The graduated white-to-black strip showed a couple of minor steps, but overall the HP's tonal reproduction was very good.

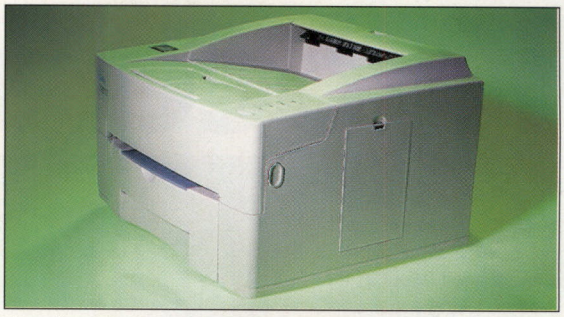
The test print speeds weren't particularly impressive, but the HP's overall performance and the flexibility of the copying/scanning option make it an interesting all-round alternative to the other machines reviewed.

Verdict

OVERALL ★★★★★

"Not the best performance, but pretty creditable by any standards. Both text and graphics have plenty of bite, and the tonal rendition is good too."

Tally T9212



It's small, well-made and well-designed, and the Tally's 12ppm print engine makes it fast for general office duties. The output quality is good, too, so it's a fair all-rounder.

The Tally is just about the smallest and neatest printer here, and it loads and prints paper in a conventional pattern, via a paper tray underneath and an exit feed at the back of the top-plate which uses the top-plate itself as the output tray. A flip-out extension stops sheets sliding off.

The printer driver is very straightforward, offering you a choice of resolutions and 'vector' or 'raster' graphics modes. Our test printout came out fine in vector mode, but we an 'out of memory' message appeared when we tried to print in raster mode, so we can't comment on any differences in the picture quality. (It managed a 300dpi 'raster' output, but the resolution wasn't good enough to stand direct comparison with the rest.)

This 12ppm model is ideal for those looking for a fast, general-purpose printer for their PC, but there is a cheaper 8ppm model (the 9308) offering otherwise similar specifications but with the bonus of a USB port – and at £281 it undercuts the other machines reviewed.

The Tally is one of only two 12ppm models on test, the other being the ultra-rapid Brother – could the Tally match it for speed?

As it happens, no. In the main test it came in third, far behind the Brother and it was significantly slower than the otherwise disappointing Epson printer.

In the plain text test, though, it demonstrated the advantages of that 12ppm print engine, coming in just three seconds behind the Brother and fully a quarter of a minute ahead of the rest.

The speed test proved slightly disappointing, but the output quality from our main test was really pretty good. We ranked it third behind the Lexmark and the Brother, but it's still an excellent performer by most standards.

The photo came out a little dark and there was some horizontal banding, but few people would find much to complain about when using the Tally as a DTP proofing tool.

Verdict

OVERALL ★★★★★

"There's some horizontal banding and the photo's a bit dark, but the overall output quality puts the Tally in third place – and that's no disgrace given the quality of its rivals."

Brother HL-1240

Marginally the largest of the printers reviewed here, the Brother HL-1240 is still very compact, with paper feeds and exits that don't increase its desktop footprint.

The boxy 1240 is the largest of the printers on test, but the margin isn't huge and it's still pretty compact for a personal laser. It's pretty straightforward to set up, too, since the installation program comes with a neat video-based setup wizard, and once you've chosen either your parallel or USB port to print from you then need to restart and (if you've chosen USB) change your new printer's properties in Windows' 'Printers' folder. The Brother also comes with a parallel port connection.

Left unused for a short spell, the 1240 goes into standby mode, but soon warms up when you want to print. It's quiet too, emitting nothing more than a soft whine while printing. It feels well made and the rubber feet stop it sliding about on your desktop. The hinged paper output tray could get snapped off if you accidentally lean on it, but you can leave it folded up unless you're printing lots of sheets.

The Brother spat out our test print so fast that we printed it again to make sure. But there was no mistake – with an initial print time of 16 seconds and the second printout appearing just 5 seconds later, the 1240 was twice as quick as its nearest rivals. If you spend a lot of the day printing proofs of your layouts, this machine could save you an awful lot of thumb-twiddling.

Given its sheer speed, then, you might expect the results to be second-rate. Not at all. The Brother was narrowly beaten to first place by the Lexmark E310, but it was still better than all the rest. The photograph in the test document reproduced very well indeed, with minimal halftoning or screening, and the vector image reproduced well too. Again, the halftoning pattern used to render different shades of grey was commendably fine. In the second, plain text test, the Brother was fastest again, but by a small margin this time. Overall, a superb result, especially since the Brother was the cheapest of the lot.

Verdict

OVERALL ★★★★★

"Superb results, and only narrowly beaten by the Lexmark E310. It may be only 600dpi, but the Brother still shows the way – and it's so fast!"

In conclusion...

This roundup yielded quite a few surprises, not the least of which was the overall quality of the results.

We're used to laser printers reproducing photos and other art with such coarse, blocky halftoning patterns that you have to stand on the other side of the room to work out what you're looking at, but these machines – with the exception of the Epson – are startlingly good.

Choosing a winner is tricky because two models really stood out – coincidently, the only two USB machines tested.

The Brother HL-1240 offers exceptional image quality with quite bewildering speed, especially when printing complex documents like our test image. But the Lexmark's print quality is even better, although the print speed is the slowest of all the ones on test. Your choice will boil down to how much you value outright quality against the convenience of output speed.

Best of the rest

As for the rest, the HP 1100A is impressive with its combination of output quality and versatility – a creditable option. The Tally and Kyocera feel like they'd be more at home in traditional office environments than on a designer's desk. They are both satisfactory, if unspectacular, all-round performers, though.

The Epson is frankly disappointing, and although it is fairly fast, the space it takes up and the quality of the results make it seem like a bit of a relic.

Printers on test

People buy laser printers for speed, economy and also for resolution, smooth tones and tonal accuracy – especially when proofing DTP layouts.

No, they don't print in colour, but they still need to be able to render colour images realistically in black and white.

Our main test (Test 1) used a carefully-designed document containing a large, heavy heading to test the printers' ability to reproduce solid, sharp-edged black. It also includes a line of type in progressively smaller sizes designed to find out just when the type became unreadable.

A bitmap photo tested the machines' ability to render photographs smoothly, while a vector-based drawing alongside tested for clean edges, smooth halftoning patterns and the ability to separate different tones.

Finally, two graduated strips along the bottom checked for even tonal balance from red, through green to blue, while a white-to-black gradation checked for dithering, banding or other printer effects.

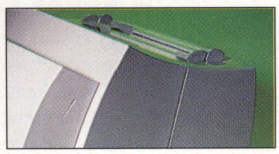
Times New Roman 18pt
Times New Roman 17pt
Times New Roman 16pt
Times New Roman 15pt
Times New Roman 14pt
Times New Roman 13pt
Times New Roman 12pt
Times New Roman 11pt
Times New Roman 10pt
Times New Roman 9pt
Times New Roman 8pt
Times New Roman 7pt
Times New Roman 6pt
Times New Roman 5pt

Progressively smaller type showed the point at which it became unreadable... makes you dizzy just looking at it.

We printed two copies of the same page to check the time for the first page to appear and the time for a subsequent copy. This tested the machines' initial processing time and subsequent print speed. We also ran a test (2) on a simple seven-page text document to see how well the actual speeds compared to the manufacturers' quoted maximum print speeds.

The Kyocera uses the same paper feed layout as the Brother but there's no USB port. On the test printouts, it landed fifth place, but the differences aren't huge. It's also the eco-friendly option for the environmentally aware.
The HP is a combined printer/scanner/copier but takes up less space than the Epson. A good little 'all-in-one' number for the office and an effective proofing tool.
The prize for the smallest and neatest printer goes to Tally 12ppm model and prints out plain text seconds behind the Brother. An overall third.

The Brother is the largest printer on test, but fairly compact. It's a quiet runner and prints almost twice as fast as it's nearest rivals. Photos and halftoning are good.
The Epson takes up a fair amount of space, and image quality doesn't match the others on test. Text output, and speed are fine and there's a helpful manual.
The E310 is the cheapest printer in the Lexmark range, and has USB connectivity, broadening its appeal. Only print speeds let the Lexmark down, but it's a good choice for professional designers.



How they compare

The printers here start at about £300, and print speeds vary from 16 seconds in the case of the Brother model, to the Lexmark's 62 seconds. Your choice will depend on whether time is of the essence or the actual print quality. Brother and Lexmark come tops for speed and image quality respectively, while the Tally, Kyocera and Hewlett Packard are good all-rounders. The Epson didn't perform so well on image quality but text and speed are satisfactory.

Model	Price	Interface	Resolution	Quoted speed	Test1/2	Maker	Phone	Web	Verdict
HL-1240	£269	Parallel/USB	600dpi	12ppm	16/21–46sec	Brother	0161 9312354	www.brother.com	★★★★★
EPL-5700	£375	Parallel/serial	600 x 1200dpi	8ppm	30/36–63sec	Epson	01442 261144	www.epson.co.uk	★★
E310	£364	Parallel/USB	600 x 1200dpi	8ppm	62/71–68sec	Lexmark	01628 481500	www.lexmark.co.uk	★★★★★
FS-680	£353	Parallel	600 x 1200dpi	8ppm	47/54–65sec	Kyocera	0118 9311500	www.kyocera.co.uk	★★★
1100A	£358	Parallel	600dpi	8ppm	47/54–65sec	H.Packard	0990 474747	www.europe.hp.com	★★★★
T9212	£398	Parallel	600dpi	12ppm	46/51–49sec	Tally	0800 525318	www.tally.co.uk	★★★★

letters

Pagemaker continued

I was going to start off by asking what you had against *Pagemaker 6.5*. You criticised both its 'outdated' interface and its poor graphics capability.

As a long time *Pagemaker* user I feel the interface isn't as bad as you suggest. At the end of the day the result is the important thing and I find *Pagemaker*'s interface easy enough to navigate, though I do feel a certain amount of tidying up could be in order, perhaps for the next version. I feel you are constantly comparing Pagemaker with the current industry leader Quark*XPress*, which is the standard by which all others are judged. As for *Pagemaker's* graphics capabilities, I agree that they are basic. However if you need to place text on a path or draw spiral shapes, you would employ Corel*DRAW* or *Illustrator*. One important graphics capability you've neglected is its powerful bitmap editing features and its *Photoshop* plug-in compatibility.

I was particularly interested in the letter from M. Banks as to whether *Pagemaker* is still being produced. I spoke to Adobe a few months ago and they assured me they had no intention of killing *Pagemaker* off, though I do wonder if there will be a *Pagemaker 7.0*.

With this in mind, I feel I have three choices for the future:
1. Keep using *Pagemaker 6.5* and Corel*DRAW*
2. Upgrade to *InDesign* and possibly *Illustrator 8*
3. Move across to *Canvas 7*.

I mention *Canvas* as it's a unique program combining vector drawing, bitmap editing and DTP within the same interface. The problem is that it isn't very popular, few people sell it and I have not been able to find a book on it. Any suggestions?
By the way, thanks for a great magazine. In spite of the higher than average price I'm certain your magazine has found a real niche in the market. Keep up the good work!

Ian C. Matthew, Leeds

Pagemaker does fall down compared to other DTP programs in a few specific areas, at least when comparing features. But as you point out, that doesn't necessarily make it unpleasant to use. On the contrary, Corel's Ventura Publisher has loads of features, but we had quite a few letters from readers saying they found it impossible to work with. Finding software you are comfortable with, and that offers the features you require is the key.

I'm sure that Adobe are not going to 'kill off' Pagemaker, at least not yet. It has a huge user base, and performs adequately for the thousands of people that use it. As I think Adobe have correctly deduced, it is not, in general, used for cutting edge design, but the more day to day output of business reports, brochures manuals and so on, and in many respects it is better suited to these tasks than any other DTP software.

It is inevitable that we compare packages to each other though, and as you say yourself, 'XPress is the standard by which all others are judged'. As for where you should go next, if your combination of Pagemaker and CorelDRAW is working for you, why not stick with it? As Pagemaker adequately supports a lot of publishing technology, including PDF and HTML, I don't think there is many reasons to desert it just yet. As for Canvas, I'm afraid we've drawn a blank on any related books. Perhaps one of our other readers knows of one?

The but stops here

I would like to congratulate you on the excellent magazine your company produces each month – it's full of helpful and interesting information. The tutorials that accompany the software on CD are very helpful in getting to grips with the new software.

Now for the BUT! I brought the January edition of the magazine, but the CD didn't work, so I took the CD and mag back to WHSmith, and exchanged it for another, but that one didn'tt work either. This leads me to the conclusion that there must be an error with the January CD because all the previous CDs have worked. Thank you for your interest, and I hope this information has been helpful.

Gavin Lacey, Folkestone

Sorry you've had problems with the CD. I can tell you that a small number

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of PC owners had difficulty with that disc, due to some incompatibility with certain CD mechanisms. I've sent you a replacement CD which should work. It is quite rare for a CD not to work at all – if anyone has problems with a coverdisc not being recognised at all, please email: support@futurenet.co.uk and our technical support department will try and sort out your problem.

Draw advocate

I'm a new subscriber so if you've already covered the subject I'm writing about, then you'll have to excuse me!

For those of your readers wanting to make at start at DTP, who haven't already invested in a DTP and photo-edition program, and whose budget doesn't stretch to *Paint Shop Pro+ Page Maker*, I believe that the Corel*DRAW* suite is an alternative worth considering. I suggest that anyone interested should ask at their local computer store to find out whether there are any CorelDRAW Version 8.0 programs left, as these can often be had for a very good price.

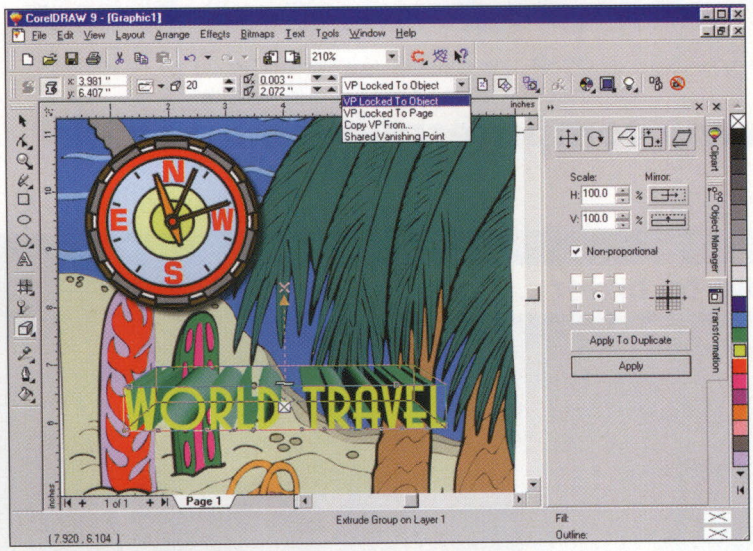
I recently bought Corel*DRAW 8* for the equivalent of £70, complete with manuals and program disks (3 CDs). The current version No. 9 (complete) costs the equivalent of £500 here in Mexico, still more than 25% less than Adobe *Photoshop* or 33% less than *PageMaker 5.0*.

The Corel*DRAW 8* suite includes, in addition to Corel*DRAW*, *Photo Paint, Dream 3D, OCR Trace, Font Navigator*, a huge amount of clipart and 1000 fonts. In Corel*DRAW* you work with vectors, which unlike bitmaps, always print at the same quality at any size.

If needed, the drawings can easily be converted into bitmaps, or into HTML format for use in a web page. This software also handles text and pictures like most DTP programs, contained in rectangular boxes or in 'envelopes' which can be shaped into almost any figure. *Photo Paint* is a powerful photo-edition program. *Dream 3D*, as the name suggests, is for creating or editing 3D figures. OCR trace can convert scanned text from high quality printings into editable text, and also transform scanned images into editable vector drawings.

You may not be able to do everything with Corel*DRAW* that you can with *Photoshop* and *PageMaker*, but anyone who wants to do some DTP as a hobby, without making too much of an investment, can do a lot with the programs in this suite.

Edgar Halbinger, Mexico



CorelDRAW. Early versions can be found at bargain prices, and the software does boast some excellent features for DTP work, but multi-page documents might become a bit of a bind.

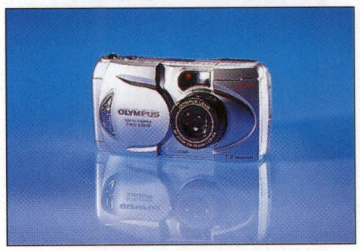
Many thanks for your software recommendation. It is certainly true that you can often get older versions of software at a good price if you look around, and you make a very good case for CorelDRAW. I would say that though DRAW is more than capable of producing excellent posters, flyers and other single page documents, it does become tricky if you are dealing with multiple page documents such as newsletters, brochures and so on.

Judging by the cover

By chance, I saw your issue No. 4 in a newstand in Amman/Jordan, where I'm living, and since I've always been interested in publishing, I bought it.

To my (very positive) surprise, your magazine proved to be just the one I've been looking for: a down to earth, practical guide to DTP, packed with tips as well as news. I eagerly looked forward to the fifth edition and again, my money was well spent, but I wasn't so impressed with Dave Woods' digital camera round-up. To be frank, this comparison of the cameras didn't match the value of the other contributions to the magazine.

The Olympus verdict in particular was very poor. The author said little more than how much he disliked the champagne and gold design, and the problems he had with the manual. I'd disagree with his findings – in my opinion the table of contents refered me to everything I needed to know about the Olympus. I do agree that



Well, we know the Olympus C-920 Zoom is champagne and gold but should that detract from the score?

the lens cover may damage the lens itself during closing and I'd be curious to hear what Olympus say on this matter.

Rudolf. R. Krueger, Jordan

Thanks to all the people who wrote to express their dismay at this particular part of the camera roundup. The Olympus wasn't marked solely on its looks, although I can quite understand that you may have got this impression from the review, but it lost marks on its complexity (compared to the other cameras) and the unusual and fiddly lens closure system, among other things. Dave Woods is no longer employed here, so isn't available to comment, but I would like to say that I'm sorry we failed to edit this review in such a way that conveyed a more complete explanation of the camera's pros and cons.

the subs page
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DTP doctor

The DTP Doctor thrives on your woes and misery – send us your problems and make him happy. Keep it brief, though, because he's a very busy individual. The address is: **DTP Doctor, computer publishing**, 30 Monmouth Street, Bath BA1 2BW.

[02]

[01] A great alternative to the heavyweight programs, Web Artist is one way to build your own website. In last month's tutorial, Shaun Weston advised sitting down with a piece of paper and planning it out first. [02] Directory placement can be a problem when uploading to your site address on freeserve, but there are ways round the problem, as DTP doc explains...

Web artist

I originally bought *Computer Publishing* mainly because of *Web Artist* on the CD but also found the rest of the magazine's contents very informative. After following your *Web Artist* tutorial I changed my home site in a rare spare couple of hours. I think *Web Artist* is great and will definitely be upgrading.

The only problem I had was uploading to my site address on freeserve, because it wanted to save as a directory and freeserve wanted the index in the root. I solved the problem by using another FTP program to copy the files across, but I wonder whether there's another way of controlling the directory placement?

By the way my site is only a home site but vastly improved by *Web Artist*, (www.ukstevens.freeserve.co.uk).

Malcolm Stevens, via email

Many thanks for your message, and thanks for pointing out a potential problem. As you correctly pointed out, Web Artist likes to upload to a directory, but freeserve expects to find an index page in the root.

Copying all the files up one level with an FTP program is one solution. An easier way to solve things might be to create a generic welcome page, and use this to link to the folder containing the Web Artist generated pages. You could create this manually, pretty quickly.

EPS scanning?

Is there any software available that will scan an image in an EPS format for scaling to a large format printer?

J. Becks, via email

Quite a lot of the graphics applications bundled with scanners support the EPS (Encapsulated Postscript) format. In fact, if your scanner has a Twain driver, you can scan directly into any number of graphics packages such as Adobe Photoshop. Be aware though that just because the files are stored in a postscript format, they aren't 'scaleable' graphics – they are still bitmaps, and you will still need to scan at the appropriate resolution depending on your output.

PDFs from Pagemaker

How can I make a PDF file from *Pagemaker 6.0*? When I try this, a window comes up saying that I don't have a PostScript printer. Why do I need a PostScript printer if I'm not printing? I'm working on a Mac.

M. Dixon, via email

You won't be able to create a PDF file from Pagemaker if you haven't installed the Adobe PostScript printer driver, (which is included in the install for Acrobat and other software). If you don't have the driver, it can be downloaded from Adobe at www.adobe.com.

PC problems

I've had years of problems with printing and using Quark*XPress* documents on my PC – unexpected results, general frustration and general instability have made it very difficult to get the job done. I print over the network and interact with others through Outlook. Can the worlds (PC & Mac) co-exist? I use Quark, *Photoshop*, *Word*, *OmniPage Pro* and Corel, but I'd be happy to move to another platform and other software if it would make my life easier. Does Quark work better on a Mac?

S. Phillips, via email

Hmm, a bit of a controversial topic I feel. Most of the graphic design, pre-press and printing industry use Macintosh equipment, and for the sake of an easier life, these people continue to recommend Mac systems. Most of the business world on the other hand, use the ubiquitous Windows-powered PC. Somewhere along the line, someone has to ferry the data from one platform to the other, and your printers would prefer that it was you.

Theoretically it shouldn't matter that you use a PC, but by merit of the multitude of software available for them, and the many different hardware configurations, they do tend to have more scope for being unstable and giving unpredictable results. However, if you were to convert to a Mac based setup, which would certainly ease your problems with external printing resources, you would have to manage importing the PC data into your Mac based DTP setup. Fortunately, it is often much easier to do this than to create the documents and then convert them. Working in a network environment may be trickier, as you'd have to run network software compatible with both the Mac and the PC. You may want to talk to the IT people at your company about this. The other alternative is to use an output bureau who use PCs (although you may search far and wide for one of these).

"There are three graphical elements to the cover: the logo, and two graphics for the **main image**."

Smoke and Mirrors

I wonder if you can advise me on how to do a specific effect I have seen countless magazines where the entire area of the front page is filled with a colour photograph and the masthead showing the title of the magazine is partially obscured by part of the image in the cover shot – similar to that shown on your January 2000 issue. How is this done, and can it be created with the software that I have at my disposal? I have access to *Publisher 2000*, *Photoshop 5.5* and Microsoft *Image Composer 1.5*. Any advice would be greatly appreciated.

David Calvert, Wanstead

Well, quite simply, it's a trick. There are three graphical elements to the cover: the logo, and two graphics for the main image, one of which is just the top of the head of the person on the cover. By positioning this carefully, it gives the impression that the person is in front of the logo. The background to the head is made transparent using a 'clipping path' which is a PostScript path defining the extent of the image. This is created from a selection in Photoshop and then saved as a path, the image being saved in EPS format. Unfortunately, Publisher doesn't support clipping paths. There are still ways to do this though. The easiest is probably to use the layer feature of Photoshop. Use one of the new eraser tools to delete the background from your subject's head. Then simply place your logo in the background layer and save out a flattened image as a TIF or BMP file to import into Publisher.

[01] Start with your cover image – preferably a good-looking model although the snazzy globe graphic is optional. [02] Add title of publication, complete with top of model's head (with stray hairs or fuzzy bits chopped off). [03] Combine seamlessly to create cover image, using Photoshop's 'clipping path' facility or achieve a similar effect by combining all elements together using Photoshop's layers feature.

Pasteboard woes

I have been trying to open an *XPress* document sent to me by a colleague in a different office. Every time I try to load it, the software complains that I don't have Pasteboard XT, and refuses to open it. Surely I don't have to get a copy of Pasteboard XT just to open this document?

W. James, Guildford

Pasteboard XT is an XPress XTension which enables users to customise the pasteboard space (the margins around the pages of your layout). This Xtension has probably caused more problems than it solves, as once you use its features (the same as with every other third party Xtension), whoever wants to open the document also has to have the Xtension active. There are two solutions: get the Pasteboard Xtension, or an Xtension which will allow you to open the document anyway, like KillPB. In either case, visit www.markzware.com to download the files.

Caption in here please...

I am looking for some suggestions on what font to use for captions. I am limited to the basics as my company is reluctant to purchase anything new.

Marie Bond, via email

For caption fonts, legibility and compactness are often the key. Don't be afraid to use a sans serif font – although serif fonts are said to be easier to read, at small sizes sometimes the more compact sans serif faces are a better choice. It really depends on your publication though.

If you use Times a lot, there's no reason why you can't use Times for your captions too. Using a different weight of your main headline font for captions can often be a good combination – it allows the captions to stand out from body text but keeps overall font usage down at the same time. Nice and simple.

As for other common fonts, Arial, gillSans, Futura bold and Helvetica all make good caption fonts. The thing is to experiment and see which is best. I would strongly advise against using a special font just for the captions though. All our captions are Agenda Bold, 6pt, by the way.

Making the captions a different font to the main text can look naff. Your best bet is to use a smaller version of the main font – for that authentic Computer Publishing look, we recommend Agenda Bold, 6pt.

computer publishing
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interactive

highlights

Print Artist 3
Full software to create all sorts of documents in minutes! p88

Hemera PhotoObjects
100 demo objects from this excellent collection p90

Font Frenzy!
50 fonts for Mac and 50 for PC, yours to keep! p92

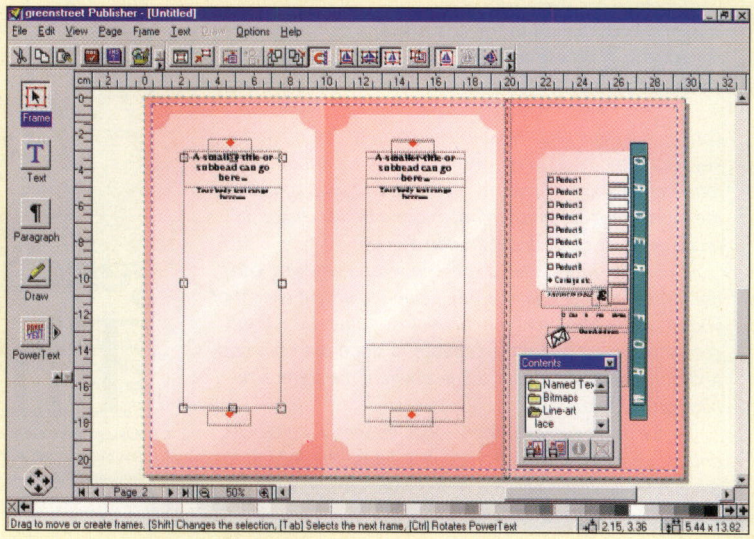
This month's free CD is packed with software to enhance your DTP output. **Jeremy Ford** explains what's on offer...

greenstreet Publisher 2.0
(PC)

One of this month's free full packages, *Publisher* is a user-friendly design application that gives you a head start by providing various templates and wizards to get your creations off the ground. From laying out books and brochures to business cards and faxes, greenstreet *Publisher* covers pretty much every endeavour. Follow our tutorial starting on page 23.

Print Artist 3.0
(PC)

The second full-unrestricted application this month. In a similar format to greenstreet *Publisher*, this template driven design package supplies plenty of ready-made designs for you to adapt to your own criteria. The package includes lots of companion clipart and online help. You'll find a step-by-step tutorial on page 33.



greenstreet Publisher is a user friendly design package with many categorised templates to help you get started. Turn to page 23 to find out how to make a double-sided menu...

Easy Desktop Publisher
(PC)

For $15 you can own the most basic DTP package we've ever come across. Functions are kept to the bare minimum. Text boxes, picture boxes and some basic shapes are the extent of the package. It's functional and tidy but aimed at people on a tight budget.

IMS Web Dwarf
(PC)

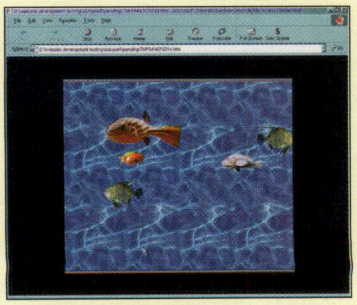
The barrier between publishing on paper and publishing on the web has been reduced considerably as DTPers are taking advantage of potential commercial values and cost savings.

Thankfully, we expect to be seen on newsagents' shelves for a few more years yet, but the content of many websites around today are very similar to magazine articles.

For the likes of you and me, it doesn't mean the end of a career: it actually offers another medium in which to work. In many ways, laying out web pages is very similar to constructing magazine pages: the information still needs to be easy to read and accessible.

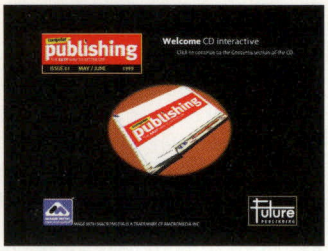
IMS Web Dwarf is the web page layout program that won't intimidate non-HTML programmers. It's WYSIWYG interface hides any confusion from the user and allows you to simply import and manipulate text and images on a page just as you are already used to.

For experienced web designers, Web Dwarf will be too simplistic, lacking many of the advanced features available in commercial packages. For beginners, though, its intuitive design makes an ideal introduction. And it won't cost you a penny either because it's free.



Using FontWrangler you can view, install, move and delete fonts on your system quickly and neatly.

Quickstart: using the CD



If you are using a Mac or PC, you'll be able to experience the delights of our interactive CD front end, as lovingly prepared by CD editor Jeremy Ford.

If you have ever bought a copy of our sister magazine *Computer Arts*, then you might be familiar with this style of interface – but if not, it's quite easy to get used to.

01 **The front screen will open automatically when you put the CD into your drive. Don't be alarmed! To proceed, you must first agree to the disclaimer, then click once anywhere on the main screen to continue.**

02 **The main menu will appear, and will allow you to choose between web-related links and software which is self-contained on the CD. Click on the 'install software' text to view that section.**

03 **The window now shows all the software that can be installed to your machine. Clicking any link will decompress and run the installer software for that particular package, though you will have to quit from the *CP* CD interface to continue installing it.**

04 **But there are more things on the CD than just software! Why not use our clipart browser to take a look at some of the files contained on this CD?**

Any time you want to go back a page, just click on the pencil. To quit altogether, click on the rubber. It's that simple!

How do I start the CD?

The CD should auto-run when you insert it into your CD drive. If not, run either:

- *CPiMac* for Mac
- *CPiWin32.exe* for *Windows 95, 98* or *NT*

To toggle auto-run on and off, use the Control Panel on your computer.

Do I need any specific software to run the CD?

You'll need Apple's *QuickTime* video software to use the CD interface. It's on the CD, and you will be prompted to install it if you haven't got it.

If you're using *Windows* with *QuickTime 3.X* the interface may claim you haven't got it installed. If this happens, install v2.1.2 (on the CD), in addition to *QuickTime 3.X*. This will not erase your installation of *QuickTime 3.X*.

You need web browser software and an active web connection to make use of the web-linked features of the CD. Latest versions of Microsoft *Internet Explorer* and Netscape *Navigator* are on the CD.

What if I need help?

Contact Technical Support via the following means, and in this order:

- email: support@futurenet.co.uk
- web: www.futurenet.com/support
- fax: 01225 732 279
- phone: 01225 442244 (lines can be busy)

Visit www.futurenet.com/support to see a list of the most frequently asked questions about our CD.

What if I have a faulty CD?

This is rare – but return your CD to this address:
Bluecrest Returns Department,
272 Field End Road, Eastcote,
Ruislip, Middlesex HA4 9NA

Dreamweaver 2.0
(PC/Mac)

WYSIWYG web design programs mostly get bad press from the professional web developers in comparison to the more traditional technique of coding web pages in raw HTML.

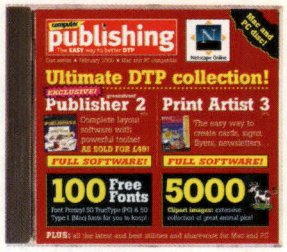
It's true that attacking the code directly provides greater control of the page's development and data can be optimised for efficiency. Since the release of *Dreamweaver*, many professionals have changed their minds, and rightly so. Macromedia made this for the high-end market but made sure it remained accesible to amateurs as well.

You can try this working trial for 30-days and there's a Dreamweaver tutorial to introduce you to the program, starting on page 42.

Fontwrangler
(PC)

Manually managing your fonts within Windows is a laborious and time-consuming business. Wouldn't you rather be doing some proper work than performing a circus typeface-juggling act? Of course you would. Fontwrangler is a helpful shareware utility that makes you the ringmaster of your TrueType fonts. Fontwrangler previews fonts – installed or not, installs/deletes fonts,

Contents



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Easy Desktop Publisher
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Netscape Navigator 4.7
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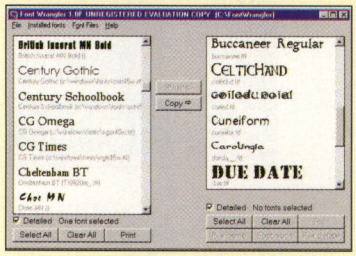
5000 Animal clipart images

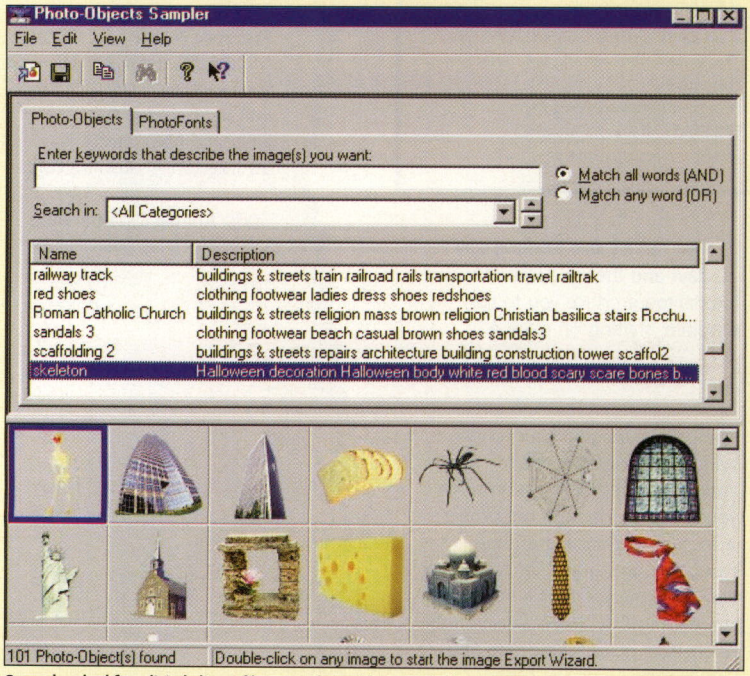
renames fonts and prints contact sheets as reference guides. The program is extremely intuitive, making it totally useable even if you haven't read the documents.



Using FontWrangler you can view, install, move and delete fonts on your system quickly and neatly.

Hemera Photo Objects Sampler
(PC)

This high quality collection of digital clipart is designed to be used in all aspects of media publishing, whether the results are intended for print, multimedia, the web or to be imported into another graphic application for editing. Double-clicking an image thumbnail opens a further window which asks what software the image is going to be used within. Make a selection and the next stage allows you to optimise the image for its final use. For example you can alter the physical dimensions of the image, DPI and background colour. The image is then exported to your hard drive for use with little or no need for further editing. 137 images are supplied with this Sampler.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Double-click on any image to start the image Export Wizard.

Over a hundred free digital clipart files come free with Hemera's Photo Objects Sampler. Ideal for print, multimedia and web design purposes.

DRAWIT
(PC)

This shareware EPS drawing application doubles as a reasonable design studio, incorporating illustration and page layout features along with numerous templates to help you compose all kinds of material from party invites to business graphs. Several popular image formats can be imported so you can mix EPS and bitmap information on the page, including TWAIN compatibility allowing digital cameras and scanners to transfer images directly into the application. Registration costs only $20, so it's a bargain too.

REFONT 1.4
(PC)

REFONT is a font utility that allows you to use MAC type 1 and TrueType fonts on IBMPC machines with Windows and ATM.

With REFONT you can convert MAC format type 1 outlines to IBM format type 1 outlines (PFB), convert MAC format TrueType outlines to IBM format TrueType outlines (TTF), Convert Postscript AFM files to Windows compatible PFM files, and Generate INF files from AFM files.

Unfortunately using ReFont isn't so straightforward. It's a DOS based program that requires you to type in a string of instructions to perform the task. It's by no means difficult, but can be time consuming when converting several fonts in on sitting. Full easy-to-follow instructions are included, covering the commands right through to methods on how to transfer files from a MAC to the PC.

Fonter 1.0
(PC)

This simple 288K freeware device is a window interface that lists all your installed TrueType fonts. Pick a font from the list to display a preview. The utility allows you to type in the preview text and can print it out.

GraphicConvertor 3.7.2
(Mac)

This special application should be an essential part of any computer artist's software apparatus. The program does exactly what the title states, supporting every known graphic format you'd care to throw in its direction. If your regular graphic application fails to support a strange foreign format, try importing it into GraphicConvertor first, then save it out in a format that works. GraphicConvertor also functions as a respectable image editor with all the standard drawing and editing functions, as well as image enhancement filters and support for some Photoshop filters. Anybody working with many images files can use its powerful batch processing features for converting folders of files in one go. GraphicConvertor is also useful for viewing and converting the free clipart file on this month's CD, which are supplied as WMF files.

Digital Darkroom
(Mac)

This application is a quick solution for enhancing digital images. It supports all standard graphic formats as well as TWAIN compatible scanners for direct scanning into the program. The Digital Darkroom provides the basic tools for editing, however its main highlighting features are the enhancements tools which can be automated, letting the software fiddle with the image quality and contrast quickly and effectively for you. Third party Photoshop plug-ins are supported giving you the option of expanding the features available within the program.

The Auto Enhance filter within Digital Darkroom automatically cleans and adjusts the image quality of poorly scanned images.

Print to PDF
(Mac)

This simple device adds a new printer to your chooser, so that by using Print to PDF you can print from any application to a PDF file. When printing takes place it simply exports the page(s) to a PDF file on your hard drive. Although it's considerably less flexible and powerful than Adobe's *Acrobat*, it's much cheaper at a mere $20.

Printer Mate 1.0
(Mac)

This utility is used for administrating networked printers by querying the selected printers on the network. It will provide statistical information regarding the number of pages printed, memory status and other technical details.

TT Adopter
(Mac)

This is a TrueType font management tool for tidying orphan fonts. It literally adopts these stray fonts into a family of fonts, giving them a new home in fresh suitcase.

It's primarily designed for fonts generated with TypeCaster, but should

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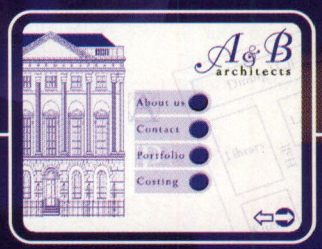
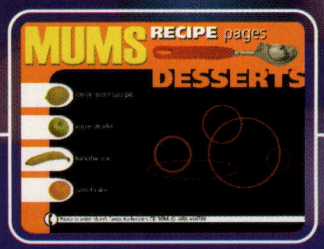
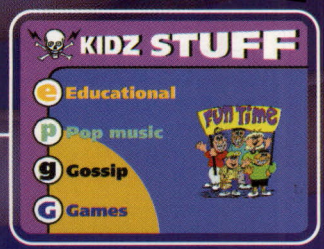






UPGRADE

to **PUBLISHER 3** now **£29.95 + £1.95 p+p and get 10,000 Photos FREE + a bonus CD (choice) absolutely FREE**

Bonus CD choices:

greenstreet® **Calendar** Maker*lite*

greenstreet® **300** Fonts

100 Cartoon Sampler

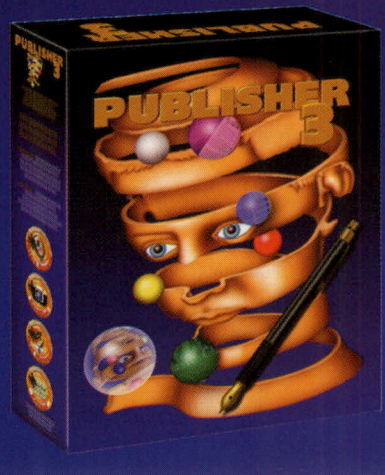
GST Border Creator

GREENSTREET PUBLISHER 2 MANUAL OFFER

Why not find out more about Publisher's powerful features and functionality and make the most of its full potential. The accompanying user manual will prove extremely useful. You can exclusively buy the instruction manual from greenstreet for just £3.99 including postage & packaging, while stocks last. To order the Publisher 2 user manual simply call 01480 496789 with your Visa, Mastercard or Switch card details.
Alternatively, you can write, enclosing a cheque for £3.99 made payable to GST Technology Limited and send to Publisher 2 Manual offer, PO Box 62, Meadow Lane, St Ives, Huntingdon, Cambridgeshire. PE17 4LG.
Overseas readers should call the above number to find out delivery costs.

Additional Features:

- Mail Merge
- Modeless operation
- Help assistant
- Undo and Redo
- Frame grouping
- New design options
- Rotating text
- Automatic spell check
- Drop caps



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or call us on (+44) 01480 496 789

Visit our website: http://www.gstsoft.com/greenst

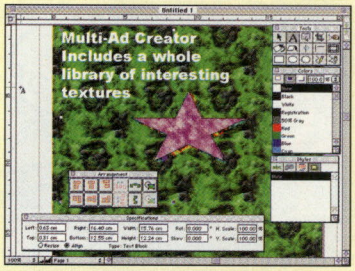
work with other well-behaved TrueTypes fonts too.

Fast Font Menu
(Mac)

Fast Font Menu speeds up the building of the Font Menu in most applications. The more fonts you have, the longer it takes for applications to read the list. It caches the list into the system Ram and makes it display much quicker than normal. System requirements are small: the control panel is only 39k so even the weediest Macs will benefit without taking up valuable resources.

Multi-Ad Creator 2.0 1.5
(Mac)

This sadly neglected hi-end layout and design package has been doing the rounds for a while now, yet has failed to become a recognised name within the industry. Providing a similar spread of tools found in *PageMaker* and Quark*Xpress* including CMYK support, it's a shame this package has failed to make a deserved impact. Try the demo for free. Further details, including where you can buy the full version can be obtained at www.creator2.com



Creator 2 is a professional DTP package that has some unique features you won't find in other high-end packages.

Type Indexer 2.0.9
(Mac)

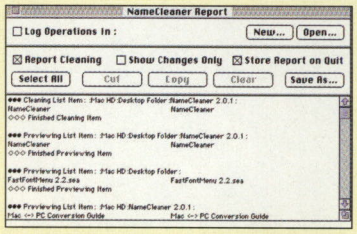
A program for printing reference sheets for your font libraries. Its flexible template driven design enables you to select how many typefaces per page will be printed, from a single one up to 60 per printed page. This Demo is limited to fonts from A to H.

Name Cleaner 2.01
(Mac)

It's inevitable that from time to time you'll be creating files that will be used on a PC. Unfortunately *Windows* isn't as flexible on character usage on file names as the Mac is.

Characters such as /, ? and * aren't recognisable within *Windows*. This can cause all manner of problems when transferring the files over a network or via email: for instance, the files may become invisible on the PC or the file names become corrupted with a strange string of additional characters.

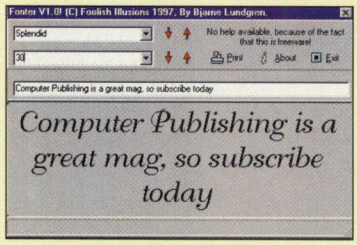
Name Cleaner is a batch processing utility that will sift through the files removing these problem characters from those file names. So your files are left with the fresh smell of summer meadows.



To ensure cross platform conformity, NameCleaner checks that Mac file names will be acceptable on a PC, automatically removing illegal characters if necessary.

5000 Clipart images
(PC/Mac)

greenstreet's *Animal* clipart collection contains plenty of categorised folders to make navigation easier, all of which can be found in the Clipart folder on the CD. All images are supplied as WMF files. Mac users can use the GraphicConvertor (also on the CD) to view and convert the images.


Foster V1.0! (C) Foolish Illusions 1997, By Bjarne Lundgren.
Splendid
No help available, because of the fact that this is freeware!
Print
About
Exit
Computer Publishing is a great mag, so subscribe today
Computer Publishing is a great mag, so subscribe today

This simple freeware utility will display your installed fonts and you can print samples off.

50 Shareware/Freeware fonts.
(PC/Mac)

Every month we feature a selection of some of the best shareware and freeware fonts for you to try This time around, we've pulled out all the stops and sourced 50 fonts for each platform. You can find them in their respective folders on the CD, PC_Fonts/ and MacFonts/.

Internet Explorer/Netscape Navigator
(PC/Mac)

There are some great websites out there in cyber land offering lots of practical advice on becoming better at DTP and many dedicated sites have excellent resources full of free clipart and fonts to be claimed. To take advantage of the internet, you'll need a web browser (and a modem). So we've included two the best browsers on the CD along with several links to our favourite DTP sites (visit our site at www.computerpublishing.co.uk).

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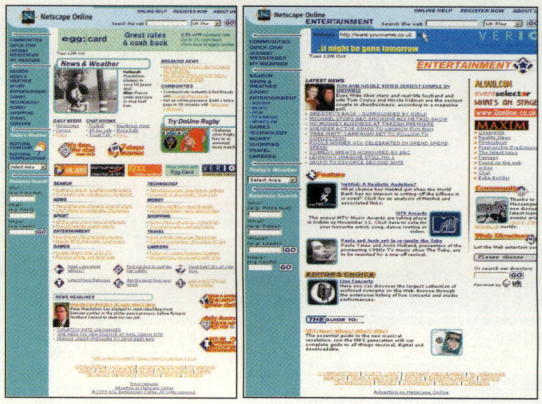

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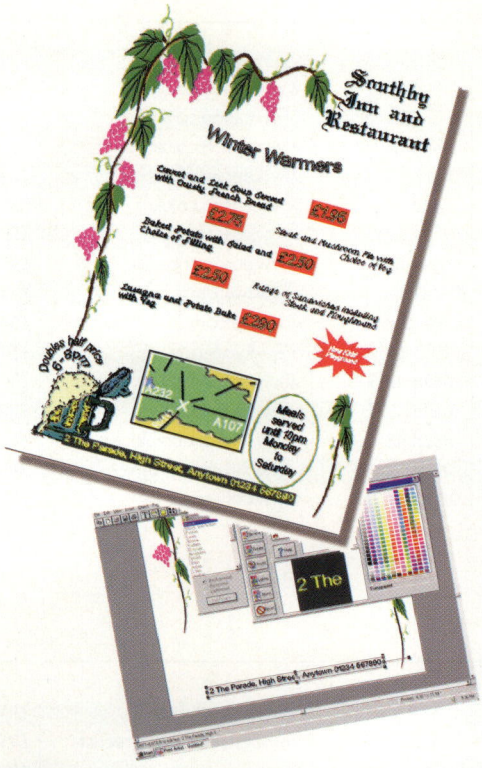
Print Artist 6



Now that you've tried *Print Artist 3* why not upgrade to the latest version and bring out the artist in you with *Print Artist 6*, the UK's best selling print package which is now bigger and better than ever before!

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REVIEWS ROUND-UP

Introducing our see at a glance guide to what's been reviewed in issues one to seven, plus stockist details, web details and overall score. Handy reference for your next serious shop.

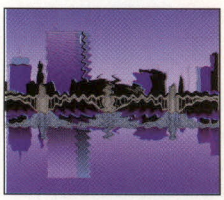
Printers

Three from the Lexmark range.

The Hewlett 1100A.

PRODUCT	MANUFACTURER	TELEPHONE	WEBSITE	PRICE	RATING	ISSUE
Brother HL-1240	Brother	0161 9312354	www.brother.com	£269	★★★★★	7
Canon BJC-1000	Canon	0121 666 6262	www.canon.co.uk	£140	★★★★★	2
Canon BJC-2000	Canon	0121 666 6262	www.canon.co.uk	£175	★★★★★	2
Epson EPL 5700	Epson	01442 261144	www.epson.co.uk	£375	★★★★★	7
Epson Stylus Color 740	Epson	0800 220 546	www.epson.co.uk	£227	★★★★★	2
Epson Stylus Colour 1160	Epson	01442 227227	www.epson.co,uk	£315	★★★★★	7
Epson Stylus Photo 700	Epson	0800 220 546	www.epson.co.uk	£181	★★★★★	2
Hewlett Packard 1100A	Hewlett Packard	0990 474747	www.europe.hp.com	£358	★★★★★	7
HP Deskjet DJ970Cxi	Hewlett Packard	0900 474747	www.hp.com	£279	★★★★★	6
HP2100 Laser printer	Hewlett Packard	0990 225587	www.hp.com	£570	★★★★★	1
Kyocera FS-680	Kyocera	0118 9311500	www.kyocera.co.uk	£353	★★★★★	7
Lexmark E310	Lexmark	01628 481500	www.lexmark.co.uk	£364	★★★★★	7
Lexmark JetPrinter Z11	Lexmark	01628 481 500	www.lexmark.co.uk	£99	★★★★★	2
Lexmark JetPrinter Z51	Lexmark	01628 481 500	www.lexmark.co.uk	£199	★★★★★	2
Olivetti Artjet 20	Olivetti	01908 220111	www.olivettilexikon.com	£160	★★★★★	2
Tally T9212	Tally	0800 525318	www.tally.co.uk	£398	★★★★★	7

Software

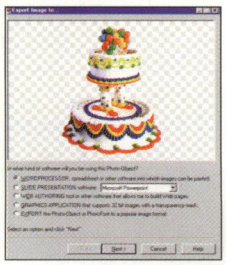


Reviewed in this issue, page 72. Corel Print Office is a great value all-rounder.

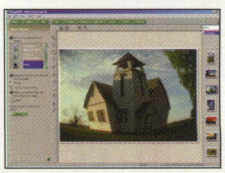
10,000 Photos Volume 1	Focus Multimedia	01889 570156	www.focusmm.co.uk	£9.99	★★★★★	4
10,000 Clipart	greenstreet	01480 496789	www.gstsoft.com/greenst	£9.95	★★★★★	4
30,000 Clipart Images	Focus Multimedia	01889 570156	www.focusmm.co.uk	£9.99	★★★★★	4
3-Space Publisher	TGS	01483 472 883	www.tgs.com	£49.99	★★★★★	2
5dPDF Creator 1.5	5d	01483 426 421	www.five-d.com	£65	★★★★★	2
Acrobat 4	Adobe	0181 606 4001	www.adobe.co.uk	£175	★★★★★	2
Art Explosion Clipart	Nova development	01752 202507	www.novadevelopment.com	£29.95	★★★★★	4
Catbase 4	Catbase Software Ltd	01920 871 866	www.catbase.com	£695	★★★★★	4
Corel Ventura Publisher	Corel	01753 708 406	www.corel.com	£289	★★★★★	1
CorelDRAW 9	Corel	0800 581028	www.corel.com	£395	★★★★★	6
Corel Print Office 2000	Corel	0800 581028	www.corel.com	£69	★★★★★	7
Dreamweaver 3	Macromedia	01344 458600	www.macromedia.com	£299	★★★★★	7

Software continued

Is version 3 of Dreamweaver worth the upgrade price? Find out on page 70.



The theme of Hemera's Photo Objects is Holidays and Festivities worldwide.



Transform your photos with MGI's PhotoSuite 3, reviewed on page 63.

PRODUCT	MANUFACTURER	TELEPHONE	WEBSITE	PRICE	RATING	ISSUE
Flash 4	Macromedia	01344 458 600	www.macromedia.com	£199	★★★★★	4
Freeway 2	SoftPress	0800 7313425	www.softpress.com	£234	★★★★★	6
greenstreet Draw 4	greenstreet	01480 496 789	www.gsoft.com	£29.95	★★★★★	2
Hemera Photo Objects-Holidays	Hemera	0171 372 9733	www.hemera.com	£29.99	★★★★★	7
Hemera Photo Objects	MediaGold	0171 372 9733	www.hemera.com	£49.99	★★★★★	4
Hemera Photo Objects Premium	MediaGold	0171 372 9733	www.hemera.com	£29.99	★★★★★	3
In Design	Adobe	0131 458 6842	www.adobe.co.uk	£399	★★★★★	4
Illuminatus 4.5	Digital Workshop	01295 258335	www.digitalworkshop.co.uk	£149.95	★★★★★	6
MasterClips 375,000	IMSI	0181 581 2000	www.imsiuk.co.uk	£39.99	★★★★★	4
MasterClips 3D Artists	IMSI	0181 581 2000	www.imsiuk.co.uk	£14.99	★★★★★	4
Microsoft Publisher 98	Microsoft	0800 510 510	www.eu.microsoft.com	£69.99	★★★★★	1
Office 2000 small business	Microsoft	0345 002 000	www.microsoft.com	£439	★★★★★	4
Office 2000 premium	Microsoft	0345 002 000	www.microsoft.com	£669	★★★★★	4
Office 2000 professional	Microsoft	0345 002 000	www.microsoft.com	£569	★★★★★	4
Pagemaker 6	Adobe	01314 586 842	www.adobe.co.uk	£329	★★★★★	1
Pagemaker 6.5 Plus	Adobe	0181 606 4001	www.adobe.co.uk	£351	★★★★★	3
Pagis Pro 3.0 & ScanSoft	ScanSoft	01189 814 230	www.scansoft.com	£69.99	★★★★★	3
Paint Shop Pro 6	Jasc	01295 258 335	www.jasc.com	£99	★★★★★	5
PhotoImpact 5	Ulead	0121 236 1990	www.ulead.com	£116	★★★★★	5
Photo Objects 3000 Express Image	MediaGold	0171 372 9733	www.hemera.com	£19.99	★★★★★	3
Photoshop 5.5	Adobe	0131 458 6842	www.adobe.co.uk	£470	★★★★★	5
Photosuite3	MGI Software	0171 3650034	www.mgisoft.com	£46.99	★★★★★	7
Power Publisher	GSP	01480 496 575	www.gspltd.co.uk	£49.95	★★★★★	3
Preflight Pro 2.11	Extensis	+31 30 247 5050	www.extensis.com	£259.99	★★★★★	3
Presto Pagemanager 98 Gold	Newsoft	01752 201 148	www.newsoftinc.com	£49.95	★★★★★	3
Print Explosion	Nova Development	01752 202 507	www.novadevelopment.co.uk	£49.95	★★★★★	5
Print House Magic 4	Corel	0800 581 028	www.corel.com	£46.98	★★★★★	2
Print Shop Premier	Broderbund	01293 651 300	www.broderbund.com	£39.99	★★★★★	1
Publisher 2000	Microsoft	0345 002 000	www.microsoft.com	£94.70	★★★★★	4
QuarkXPress 4	Quark	01483 445 566	www.quark.co.uk	£768	★★★★★	1
Quickeys 4.0/1.0	CE Software	0800 138 5118	www.cesoft.co.uk	£75/£30win	★★★★★	4
Serif Design Studio	Serif	08003 767 070	www.serif.com	£69.99	★★★★★	1
Serif PagePlus 5	Serif	01159 142 000	www.serif.com	£45	★★★★★	1
Textbridge Pro 9.0	ScanSoft	0118 981 4230	www.scansoft.com	£69.99	★★★★★	2

buyers guide
PRODUCTS TESTED AND RATED

Scanners

The Black Widow 9636 is great value for money

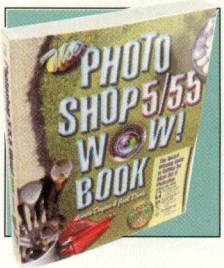
Product	Manufacturer	Telephone	Website	Price	Rating	Issue
Agfa SnapScan 1212U	Agfa	0181 231 4903	www.agfa.co.uk	£129	★★★★★	3
Black Widow 9636 EPP	Black Widow	01324 825999	www.blackwidow.co.uk	£69	★★★★★	3
Epson GT-7000 USB	Epson	0800 220546	www.epson.co.uk	£179	★★★★★	3
HP ScanJet 4100C	Hewlett Packard	0990 474747	www.hp.com/uk	£125	★★★★★	3
Microtek Phantom C6	Microtek	01908 317797	www.microtek.com	£93	★★★★★	3
Microtek Scan Maker X6	Microtek	01908 217797	www.microtek.com	£152	★★★★★	3
Umax Astra 2000U	Umax	01344 871 329	www.umax.co.uk	£116	★★★★★	3

Digital Cameras

Sony's Mavica is expensive but has amazing zoom capabilities

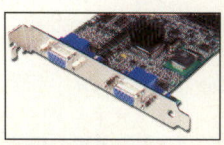
Agfa ePhoto CL50	Agfa	0181 231 4906	www.agfa.co.uk	£495	★★★★★	5
Canon PowerShot A50 Zoom	Canon	0121 680 8062	www.canon.co.uk	£586	★★★★★	5
Epson PhotoPC 800	Epson	0800 220 546	www.epson.co.uk	£539	★★★★★	5
Fuji MX600 Zoom	Fuji	0171 586 5900	www.fujifilm.co.uk	£549	★★★★★	1
Fuji NX-70 Printer	Fuji	0171 586 5900	www.fujifilm.co.uk	£300	★★★★★	1
Kodak DC280 Zoom	Kodak	0870 243 0270	www.kodak.co.uk	£599.99	★★★★★	5
Olympus C-920 Zoom	Olympus	0800 072 0070	www.olympus-europa.com	£549.99	★★★★★	5
Ricoh RDC-5000	Ricoh	01782 753 322	www.ricoh.co.uk	£599	★★★★★	5
Sony Mavica	Sony	0990 111 999	www.sony.co.uk	£675	★★★★★	5

Books



Digital PrePress for Comic Books	Stickman Graphics		www.stickmangraphics.com	$36.95	★★★★★	6
Dreamweaver 2 Bible	IDG Books		www.idgbooks.com	£36.99	★★★★★	6
InDesign for Macs & Windows	PeachPit Press		www.peachpit.com	£26.99	★★★★★	6
Illustrator 8 by examples	Eni Publishing		www.editions-eni-com	£17.99	★★★★★	7
Photoshop 5/5.5 Wow!	Peachpit Press		www.peachpit.com	£37.99	★★★★★	7
QuarkXPress in Depth	Coriolis		www.coriolis.com	£46.99	★★★★★	7
Start with a Digital Camera	PeachPit Press		www.peachpit.com	£26.99	★★★★★	6
Teach yourself Paint Shop Pro 6	SAMS		www.samspublishing.com	£14.50	★★★★★	7

Miscellaneous



Wacom Intous – a first class graphics pad.

Diamond Pro monitor	Mitsubishi Electric	01707 276100	www.meuk.mee.com	£470	★★★★★	5
Matrox G400 Dual Head	Matrox	01793 441100	www.matrox.com	£118	★★★★★	6
Philips 109B monitor	Philips	01756 702892	www.pholips.com	£492	★★★★★	7
Powerprint USB	Computer 2000	01256 868 008	www.infowave.com	£81	★★★★★	1
Wacom Intous Tablet	Wacom	+49 213112390	www.wacom.de	£129	★★★★★	2
Zip USB	Iomega	0800 973 194	www.iomega-europe.com	£150	★★★★★	1

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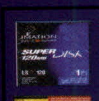

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